

THE COMPLETE HISTORY OF THE
BIG BANDS
COLLECTOR'S EDITION

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THE GIANTS OF SWING

GLENN MILLER • COUNT BASIE • TOMMY DORSEY
BUNNY BERIGAN • BENNY GOODMAN

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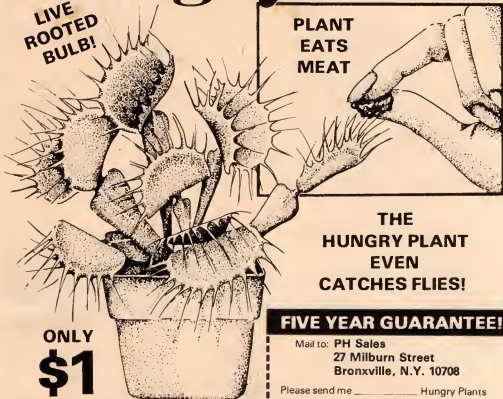
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THE COMPLETE HISTORY OF THE BIG BANDS

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COVER PHOTO: Left to right Benny Goodman, Lionel Hampton, Teddy Wilson and Jess Stacy. This page: Coleman Hawkins

—Frank Driggs Collection

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THE WAY IT WAS

You had to be there ...

In front of New
York's Paramount Theater on a bitter cold Monday



The Paramount Theater, 1943.

morning in 1937, waiting for the doors to open and praying that an inquisitive truant officer would not single you out from the thousands of hooky-playing high school students stretched out behind you and around the block. You are tenth in line, assured of capturing a coveted seat front row center. Safely ensconced, you will crain you neck at the distorted movie screen looming overhead and for three consecutive showings, endure, bleary-eyed, the passionate embraces of Greta Garbo and Robert Taylor. For it isn't the movie you've come to see, it's the Benny Goodman Band, and you've been freezing out there since 6:30 am, waiting for the doors to open at noon.

Finally, a scramble past the ticket-taker, a mad rush down the center aisle, and that perfect seat just four from the geographic center of the first row. In the darkened theater, the newsreel announces trouble in China, unrest in Ethiopia, and the latest styles in ladies hats ... a Pete Smith Special shows you how to repair a roof ... then 93 minutes of a feature film you will have seen nine times before the week is up.

With "The End," the curtain closes slowly, the lights go up then down again and you squirm in anticipation, nervously devouring the last of four Milky Ways. Then you hear it—"Let's Dance," the Goodman theme. That live brass surrounds you even before you see them, and as the curtains slowly part, they rise up into view on the stage elevator like gods ascending from the

depths.

Benny Goodman stands in front an unimposing man in glasses, looking more like a dentist than a jazz musician. In total command, he turns, places the clarinet to his lips, throws his head back slightly and plays the familiar notes you have heard thousands of times before from the worn 78 at home. But this is real Goodman, live Goodman, and you're hearing it for the first time right now. All the harmonics are there, the subtle nuances of pure sound. You feel the music in the back of your neck and the base of your spine as the crowd roars its pleasure.

Goodman beats it off—ah-one, ah-two, ah-three—ah ... and Krupa propels the band into "King Porter" with Harry James' trumpet wide open in the lead-off solo. The notes are clipped and precise, the tone full and soul-stirring. The tempo is fast, the band communicating delight with itself and its audience. The kids are dancing in the aisles now, skirts flying, heads thrown back, doing the Shag and the Lindy and ignoring the users' vain attempts to break it up. The trumpet section, in the Goodman tradition, with its hard-edged lead and perfect harmony, engages the reeds in conversation—questions and answers that you are part of. You are transported right along with the beat, through Vido Musso's mellow, convoluted solo and into James again, who spurred on by thousands of cheering voices, blasts the roof off as he drives the band into its rousing finale!

You had to be there ...

1:45 AM (PST) May 28, 1942

"Good evening, ladies and gentlemen. The coast-to-coast network of The Columbia Broadcasting System presents for your listening and dancing pleasure, from the beautiful Hotel Astor Roof, high atop New York's glamorous Great White Way, the music of Tommy Dorsey and his Sentimental Gentlemen of Swing. To start things off, Tommy and his trombone join the boys in the band, along with Frank Sinatra and the Pied Pipers, to invite you for a stroll—On the Street of Dreams."

He parks his 1939 Packard, banking the wheels against the curb, and you cuddle against him, gazing down at the moonlit bay, the Golden Gate Bridge a shimmering string of diamonds in the light mist. He's brought you home from an evening of dancing and since this is your first date, you nervously anticipate that one goodnight kiss at your front door. But there's no hurry—the mood in the car is so perfect. He reaches out to adjust the radio tone control for more bass, the sound from Tommy's trombone as mellow as the night, and as he

encircles you with the same arm, you cuddle even closer. You turn your face up to his as Frankie, blending perfectly with the sweet tones of the Pied Pipers, begins his first chorus. The first kiss is a long one, lasting halfway into the second chorus. Sinatra's voice is all mixed up with the pounding in your chest, sliding down the notes, emulating Dorsey's horn. In a year or so, that musical device will be sending you and thousands of other girls into dead faints at the Paramount and a few dozen other theaters all around the country.



The Tommy Dorsey Orchestra with Frank Sinatra and The Pied Pipers. Drummer Buddy Rich and trumpeter Ziggy Elman at left.

Franklin D. Roosevelt Collection

You had to be there ...

On a warm summer evening in 1941, at Lakeside Ballroom in Denver, Colorado, dancing to Jimmie Lunceford.

Joe Thomas' big, juicy, well-phrased tenor is expounding on the melody of "Cheatin' On Me" as you and your partner glide across the crowded dance floor. As the solo ends, you dip, holding her securely. She bends back gracefully and you break, grinning at each other from arm's length. The Lunceford quartette — Willy Smith, Tommy Young, Sy Oliver and Eddie Tompkins—sings the lyric in spare and rhythmic style, and with the latest musical chord fading, you dip once more and join the others in applauding the band.

With the first chords of the next number, you and your date cross rapidly to the bandstand. It's "Uptown Blues," a Lunceford standby much too important to dance to! You lean up against the bandstand, half the paying customers in the ballroom clustered around and behind you. You're not disappointed. Tonight, "Uptown Blues" is a head arrangement, the band taking it anywhere they want. For the most part, it is an extensive series of solos against mournful, slow-tempoed blues ensemble playing. You beat the time with your foot



The Glenn Miller Orchestra plays for dancing.

You had to be there ...

On a gray, spring afternoon, somewhere in England, 1944. The atmosphere has the consistency of a wet sponge, the weather is lousy all the way to the continent and beyond. There will be no round trip to Germany today. You tap your foot to the beat of "Chatanooga Choochoo" and relax.

Major Glenn Miller, his trombone held casually in his left hand, fronts his orchestra on the makeshift bandstand. It's not the same group as it was back home, two years ago—Tex and most of the old guys are gone—but it sounds good, as good as ever. How can it miss with musicians like Sgt. Ray McKinley on drums and Sgt. Mel Powell playing piano?

The audience fills the cavernous maintenance hangar, some standing, some seated on jerry cans, wooden crates, engine stands, and along the graceful wing

through Snooky Young's gorgeous trumpet and Willy Smith's sorrowful alto solo, your body swaying to the gentle rhythm as Trummy Young slides into the theme, his trombone glistening in the spotlight.

The band moans behind him as he tells you what it's like, and at the end of his chorus, you and the crowd sigh your understanding.

of a grounded Fortress. Flight crews and mechanics, GI's from the Airbase Squadron, nurses from a nearby base hospital, assorted RAF types and even some brass down from London—over 1000 in all—stand with you as Miller gets the "Choochoo" safely into the roundhouse, applauding wildly as the band reemerges, its golden reeds singing "Serenade in Blue."

You sit down and lose yourself in the sound, your heavy flight jacket hung loosely over your shoulders to ward off the damp, English chill. Out on the line, a crew chief runs up one of the Wright Whirlwinds, its muffled roar blending unevenly with Johnny Desmond's voice. For the moment you fight back the reality, allowing the music to seduce you with its bittersweet visions of a world that has ceased to exist.



THE BIG BAND SCENE



THE ERA OF THE Big Bands lasted for about a decade. It can be said to have

started on the evening of August 21, 1935, at the Palomar Ballroom in Hollywood, California. That night,

Benny Goodman, after a disastrous tour across the country, finally pulled out all the stops and for the first time, turned a ballroom full of dancing couples into a wildly cheering audience.

Why Goodman? And why 1935? There were other big bands that predated his, some that had been around since the twenties—Casa Loma, Pollack, Whiteman. And there were magnificent black bands like Ellington, Webb, Lunceford. But despite the fact that Ben Pollack was playing exciting head jazz, that Whiteman was using sophisticated arrangements, that Lunceford's group was one of the most exciting to ever grace a bandstand, that Casa



Loma, in the adroit hands of Glen Gray, had captured an audience of college kids, and that Duke was the outstanding genius of the Big Band Sound ... despite it all, it was Benny Goodman, his clarinet and 13 musicians that kicked it off.

The year 1935 was one of empty pockets and rising expectations. America was in the midst of the worst economic depression it had ever experienced. Having hit bottom, there was nowhere to go but up. And so we craved laughter, optimism, escape—needs that the arts and the entertainment media were only too happy to satisfy. Fred Astaire musicals and Lubitsch comedies ... the books of H. Allen Smith and Dashiell Hammett ... the wit of Kaufman and Hart, Hecht and McArthur, S.J. Perleman, Robert Benchley and Dorothy Parker. Fred Allen, Bojangles Robinson, Amos and Andy,

Eddie Cantor, Jack Benny, Will Rogers and Shirley Temple entertained us ... and we thrilled to the heroic exploits of Joe Louis, Amelia Earhart, Lou Gehrig, Jessie Owens and Howard Hughes. Popular songs echoed our idealized image of grace-under-pressure: "Who Cares?", "They Can't Take That Away From Me," "Happy Days Are Here Again," "Making Whoopie," "Things Are Looking Up."

Into all of this stepped Benny Goodman and his 13 talented musicians. They were saying things through their music that people wanted to hear—joyful, exuberant things that made people happy whether they danced or just listened. Like a piper, Benny Goodman led us into the swing years, the Era of the Big Bands.

Within a year, over 100 Big Bands were crisscrossing the country. Fans bought their records, 10-inch 78s, for as little as 35 cents apiece, danced to their favorites at hotels, ballrooms, country clubs, and flocked to theaters where they appeared. Radios played Big Band music day and night, and a few times a week there were sponsored radio shows like "The Camel Caravan," featuring Benny Goodman. Late-night remotes picked up Jan Savitt and Bob Bon live from the Steel Pier in Atlantic City ... Artie Shaw direct from the Hotel Lincoln in New York ... Claude Thornhill from the Glen Island Casino.

Big Band leaders and sidemen quickly became celebrities, glamorous figures mooned over and worshipped by their ardent fans. *Esquire* magazine's annual poll of the best of the Big Bands was second only to the national elections in the number of votes cast!

The bands differed con-

"... The year 1935 was one of empty pockets and rising expectations. Into it stepped Benny Goodman and his 13 talented musicians, saying the joyful exuberant things that people wanted to hear. Like a piper, Goodman led us into the swing years. ..."

siderably in the type of music they played. Besides the swing bands, there were "sweet" bands and "Mickey Mouse" (novelty) bands. The sweet bands played solely for dancing and were far less inventive musically. The best of them—bands like Guy Lombardo, Sammy Kaye and Freddy Martin—knew what they were up to, did it with great sincerity and maintained high musical standards. The Mickey Mouse bands had no discernible standards at all and relied almost totally on gimmick. Blue Barron, the most blatant of them all, refused to take his own band seriously, despite extensive tours and high record sales! There were others with varying degrees of musical competency. Shep Fields insisted, for reasons still obscure, on blowing bubbles into a microphone. Milt Britton's band turned the bandstand into mayhem as all the musicians smashed instruments over each other's heads. Gray Gordon featured "tick-tock" rhythm, a gimmick relying on temple blocks that created the sound of a ticking clock throughout everything the band played. And there

were also the society bands—Meyer Davis, Lester Lanin, Emile Coleman among them—who worked debutante parties, "important" weddings, even the White House.

But the swing bands were the giants, the elite, their sound the most creative, the most exciting. Like baseball teams, their line-ups were known intimately by ardent fans, any change in personnel cause for endless discussion. Serious swing buffs prided themselves on their ability to recognize trumpet player Harry James or Yank Lawson by a single note out of their horns, a feat the musicians themselves were most likely incapable of! And the fans knew when a band was putting out or simply trying to get by on the gig. They memorized all of the important recorded solos and to the dismay of the jazz instrumentalists, demanded the same "improvisations" at a live performance that they had heard countless times on their own records. Bunny Berigan, for example, found it necessary to repeat over and over again his original solos from "I Can't Get Started" to keep his followers happy. But more often

it was the audience that turned the band on, and when the mood was right and everything swung, those exuberant emotions inspired some of the most exciting sounds around. No wonder some of the best recordings made by swing bands of the thirties and forties were recorded before enthusiastic, live audiences. The comparison between Benny Goodman's original studio recordings of "Sing Sing Sing" and the swinging version done during his famous Carnegie Hall concert says it all!

As the Big Band Era progressed, more and more bands were formed, until, by the end of World War II, there were more than 400 playing all over the country.

"... Big Band leaders and sidemen became celebrities, glamorous figures mooned over and worshipped by their ardent fans. *Esquire* magazine's annual poll of the best of the big bands was second only to the national elections in the number of votes cast. ..."

Lionel Hampton



Courtesy of RCA



The Glenn Miller saxs section.

Courtesy of RCA

Popularity, of course, was based on many factors, not the least of which was exposure to the public. Prejudice deprived many black bands, in particular, of publicity, radio spots and bookings. The sad paradox, of course, is that there would have been no swing era if black musicians had not invented jazz in the first place. Swing was just another term for big band jazz, and jazz, as everyone knows, is the only true and purely American contribution to the arts.

As the decade progressed, things got somewhat better, but by then it was too late—the Big Band Era was dying. Only two important black bands survived it, Ellington and Basie. Had things been more equitable during the golden years, there is no doubt that many more black name bands would have been included in the above list, bands such as: Fletcher Henderson, Teddy Wilson, Earl (Fatha) Hines, Don Redman and Claude Hopkins, to name a few.

The Big Bands caught on in Europe, too, at least roughly counterpart to their swinging American cousins. Ted Heath's band, for one, acquired as much popularity in America as it did in England. During the war years, there were three English bands that aroused quite a bit of admiration and affection among members of the American armed forces — The Squadronaires (officially known as the R.A.F. No. 1 Dance Band), Gerald and his Orchestra, and The Heralds of Swing.

Surprisingly enough, swing bands were being formed in Nazi Germany as well—despite the fact that Hitler had outlawed jazz and “all other degenerate Negro and Jewish music.” Bands like Horst

Winter's and Bennie de Weile's not only recorded, but made numerous radio broadcasts as well. Many of their arrangements were lifted directly from BBC and American overseas broadcasts of such “degenerate Jews and Negroes” as Artie Shaw, Jimmie Lunceford, Duke Ellington, Benny Goodman and Harry James!



Frank Driggs Collection

The Ben Pollack Band, 1925. In its heyday, the band featured what would become the biggest names of the Swing Era: Benny Goodman, Jack Teagarden, Charlie Spivak, Glenn Miller, Jimmy McPartland, Bud Freeman, Matty Matlock, Yank Lawson, Ray Bauduc, Harry James, Irving Fazola, Dave Matthews among them.

The fact that jazz and swing were verboten in Nazi Germany did not stand in the way of it being used for propaganda purposes, particularly when beamed to allied personnel. As for the rest of occupied Europe, the sounds of jazz, of the Big Bands, were not to be heard again until after liberation. This is not surprising, as totalitarian societies, of both the right and the left, have always frowned upon this type of music and in almost every case, banned it along with all other expressions which do not confirm the final truth of the state. Jazz is essentially a theme song of freedom, thus destructive of

“order” and conformity.

The origins of jazz are well known. The successful and happy marriage of jazz and the large dance orchestra is what was responsible for the Era of the Big Bands.

Initially, big bands were either for marching or dancing. Synchopated marching bands developed in New Orleans

with beats so infectious that instead of being marched to, they were actually danced to. A product of the Bourbon Street parades was the two-step, an ideal dance with which to celebrate the insistent beat of the ragtime and dixieland music that developed there.

Meanwhile, the large dance orchestra, a more “civilized” European invention, had as its function the creation of well-orchestrated music that was pleasant and unobtrusive enough for polite respectable society to dance to. Its genesis took place over a century before the Big Band Era, in Vienna, where the first modern



Frank Dugga Collection

The Jean Goldkette Band was gone by the time the Big Band Era began, nevertheless it nurtured many fine musicians of swing from 1924-1927: Bix Beiderbecke, Jimmy and Tommy Dorsey, Russ Morgan, Joe Venuti, Pee Wee Russell, Frankie Trumbauer and many others.

social dance, the waltz (a German invention) became overwhelmingly popular with the middle and upper classes.

The waltz had an insistent beat, a sensuous rhythmic pattern. A man and woman could, for the first time, hold each other in public and move through a series of graceful turns to romantic music of a kind never heard before, played by large, lush orchestras with soaring strings and a steady, "shockingly" provocative beat. (Only in the marital bed was it socially permissible, in those days, for respectable couples to be that close.)

Waltz orchestras were the big bands of their time. Composers such as Franz Lehár and Richard Strauss provided new material every year pretty much as arrangers and composers were to do for the big bands of a different era.

Sometime after the turn of the century, a few brilliant black musicians combined the syn-

copated two-beat rhythms of the ragtime brass band and the precise ensemble sounds of the more "refined" dance orchestra. The most notable of these early musical innovators was Jim Europe, who in 1913 attracted the attention of dancers Vernon and Irene Castle. Jim Europe eventually became the Castle's music director, an association that proved immensely popular with the public and at one point netted the partnership as much as \$31,000 weekly! Soon, America was emulating the Castles by dancing the Two Step and The Castle Walk in ballrooms throughout the country—but even more importantly, they were buying the Victor records

recorded by "Jim Europe and His Society Orchestra."

Europe, commissioned during the World War, was ordered to organize a band for the 369th Regiment "Hellfighters." The band played many concerts for allied military personnel in Europe, much as the Glenn Miller Band was to do twenty-five years later. It also introduced to the French and other Europeans, for the first time, a brand-new kind of synchopated music that was to become just as popular there as it would become in the United States.

After the war, other black bands picked up the refrain. The bands of Ford Dabney, Allie Ross, Wilbur Sweatman

"...Synchopated marching bands developed in New Orleans with beats so infectious that instead of being marched to, they were actually danced to. ..."

and a few others in New York were gaining wide popularity. What they played was for the most part derivative of ragtime. Their orchestras, however, sported much in the way of strings and banjos. There were even a few white imitators springing up here and there around the country. But for the most part, this early "Big Band" music was crude and unsophisticated by later standards, and its jazz content and musical quality were slim.

The true vanguard of jazz was not situated in midtown Manhattan where the Big Bands held sway, but uptown in the Harlem speakeasies. It was there that the true innovators mostly pianists such as Eubie Blake, James P. Johnson and Willie (The Lion) Smith, were reshaping ragtime into something else entirely. It was in the cellar clubs of Harlem where the formal precision of ragtime was being broken down by small jazz combos who improvised with great abandon around the classic themes. Sitting in with them were musicians from a new generation—youngsters, such as Freddy Johnson, Fats Waller and Bill (Count) Basie, pianists, for the most part, who were gaining experience and developing their own ideas.

Such was the scene in New York in 1920 when Fletcher

Henderson blew into town. He was to change everything.

Fletcher Hamilton Henderson Jr. was born on December 18th, 1898 in Cuthbert, Georgia, the son of a high school principal and a piano teacher. Both he and his younger brother Horace (who was also to play a big part in the musical era that followed) received a musical education at home. Fletcher graduated from Atlanta University in 1920, Horace from Wilberforce just a few years later. Fletcher, the young graduate, came to New York that summer with intentions of taking a Masters Degree in Chemistry at Columbia University. In order to tide himself over till the semester began in the fall, he took a job with a black music publishing firm, and later with the Black Swan Record Company. America was to lose a chemist in exchange for a new and exciting musical form.

In the summer of 1923, the Fletcher Henderson Band opened at The Club Alabam on West 44th street. Two of its sidemen, Don Redman and Coleman Hawkins, were themselves to become legendary jazz figures in future years. (There is hardly a jazz musician or critic alive today who does not consider Coleman Hawkins the greatest of all the jazz soloists. During the course of over four decades Hawkins was constantly in the forefront, constantly developing and creating new ideas which have become part of the language of jazz).

At The Alabam, Henderson developed his band's style, using special arrangements written by Don Redman and himself. In the summer of 1924 the Henderson band, after an argument with the club management, moved to the Roseland Ballroom. It was there that the band achieved its popularity, particularly with white audiences. A large group of professional musicians hung around the bandstand nightly, listening and learning. By this time the Henderson band had picked up impressive reinforcements. In addition to some of the earlier members, such as Hawkins, present on the bandstand were newcomers, Benny Morton, John Kirby, Benny Carter, Louis Armstrong

"...Fletcher Henderson set the stage for the Big Band Era. He invented what later was to be called Swing, and practically every band in the business owed him a debt. ..."



The legendary Bix Beiderbecke, 1924.

and Buster Bailey. Fletcher Henderson had created the first swing band.

The Fletcher Henderson Band was the most important musical force in Big Band history. As early as 1923, Henderson, unlike his peers, who for the most part were concentrating on primitive ensemble work and "jungle" rhythms, he insisted on good musicianship from his men. Fletcher Henderson would hire only the best musicians with excellent intonation and the ability to read complex scores. These were very unusual requirements at the time, and needless to say, a seat in Henderson's band was prestigious, enhancing a musician's reputation and insuring him future employment. Henderson would often leave a chair empty for weeks at a time rather than hire a musician in whom he did not have complete confidence.

The reason for his uncompromising attitude toward musical ability was twofold. First, Fletcher Henderson's was the first jazz band to use special arrangements and scores composed specifically for its own use. Every other band of the

period used stock arrangements purchased from publishing houses. The Don Redman, Horace Henderson, and Fletcher Henderson arrangements of the time were far more complex than anything that could be purchased ready-made. Secondly, the Fletcher Henderson band was the first to feature solo instrumental improvisation against the background of a full orchestra; it also depended quite a bit on head arrange-

ments played in ensemble. Only well-schooled, intelligent musicians possessed the ability to sit in such a band.

There were other, equally important innovations. By 1924 Fletcher Henderson had determined the standard size and form of what was to be the conventional Big Band: four rhythm consisting of bass (or tuba), guitar, drums and piano, three trumpets, two trombones and four saxophones—two alto, two tenor, with altos usually doubling on clarinet. Practically every Big Band that

followed was to use this configuration. The only deviation was the occasional addition of a fifth voice in the sax section and the addition in some cases of a third trombone. There were to be no major changes in the instrumentation of Big Bands until the forties.

The Henderson band "invented" the swing sound. They were the first to use repeated riffs, to interpret arrangements freely, allowing musicians to improvise around a theme, to phrase the various sections of the band to call and response, to play jazz four beats to the measure (perfect for a new dance called "The Foxtrot"); in short, to sound like a Big Band sounds today.

Fletcher Henderson's career in the music business was a rocky one, despite his initial success. He directed a number of exceptional bands until 1945, but after his early efforts of the twenties, his popularity declined at a rapid rate.

When Benny Goodman opened at the Palomar Ballroom on that fateful evening in the summer of 1935, he was playing Fletcher Henderson



Frank Driggs Collection

Fletcher Henderson, "the father of the Big Band Sound," at Roseland Ballroom, New York.

arrangements. Some of them were exact duplicates of what the Henderson Band had been playing for years. Goodman was more successful with Henderson's music than Henderson himself had been—and the reasons were obvious: Goodman had behind him a very large and very effective booking agency, constant radio exposure, good publicity—and he was white.

Fletcher Henderson became Benny Goodman's chief arranger and was responsible to a major degree for the Goodman style. This style was re-

business who went out of his way to help me. If it hadn't been for his music, I don't know where I would have been.' Henderson graciously loaned Basie a good portion of his library, because Basie had to play regular network radio shows from the Grand Terrace with practically no book, only head arrangements of originals, which were not allowed at the Terrace. The Basie-Henderson association, of course, dated back to 1931, when the Count and arranger Eddie Durham were members of the then-popular Bennie

band in the business, excluding some waltz orchestras and mickey mouse bands, owed him a debt. There would have been no Glenn Miller, no Artie Shaw, no Dorseys of any kind, no Ben Pollack or Chick Webb, or Woody Herman or Jimmie Lunceford—and for that matter, no Big Band Era at all, if Fletcher Henderson had not been there first. He conceived the sound and the substance of it all.

After Goodman's breakthrough in 1935, Big Bands of all types were organizing by the hundreds around the



The Casa Loma Orchestra. Glen Gray is third from left in first row.

Frank Dwyer Collection

tained even when other arrangers—Horace Henderson, Jimmy Mundy, Edger Sampson and Benny Carter—arranged for Benny's band. (These were all men who started with Henderson and also produced arrangements for him).

Still another Henderson contribution has been documented by Frank Driggs in his extensive and excellent album notes to Columbia Record's retrospective four-record set on Fletcher Henderson: "A Study In Frustration" (Columbia C4L 19): "Henderson's replacement at the Terrace was the new Count Basie Band from Kansas City. Basie recalled many years later that Henderson was the only leader in the

Moten orchestra from Kansas City. Attempting to modernize the band along Henderson lines, they persuaded Moten to purchase forty arrangements from Benny Carter and Horace Henderson. Now, years later, Count Basie was playing with the same relaxed drive that had characterized Henderson bands for better than a decade. Basie was the logical leader to carry on Fletcher Henderson's tradition in big band jazz."

The Henderson influence went far beyond Goodman and Basie. Henderson set the stage for the Big Band Era. He invented what later was to be called Swing (and still later what was to be renamed Big Band Jazz). Practically every

country, and those already in existence suddenly began achieving undreamed of popularity. A new breed of radio personality appeared on the scene—the "disc jockey." He played telephone requests, conducted popularity polls and in many cases became something of a celebrity himself. The record companies soon discovered that air exposure of their product actually sold records. The disc jockey became a power to deal with.

In most major cities, long lines of teenagers (and adults also) were forming in front of the ornate movie palaces of the time, which were alternating feature films with live bands on stage. It was not unusual for a



Cab Calloway in The Big Broadcast of 1932.

crowd of 25,000 to storm New York's Paramount Theater during the course of one day, in a massive attempt to see and hear a favorite band. Kids would gladly sit through the movie three or four times in order to dig their band over and over again and many of them returned the next day and the next to go through the whole thing again. In towns all over the country, teenagers who had missed a week of math classes could recite blocks of dialogue, verbatim, from the latest Clark Gable movie.

The Big Band craze of the thirties was a phenomenon that was not to be repeated for another 30 years, when the Beatles turned on a new generation of young fans to rock music.

There is no official date for when it all ended, but in December of 1946, the bands of Benny Carter, Jack Teagardin, Les Brown, Ina Ray Hutton, Harry James, Woody Herman, Tommy Dorsey and Benny Goodman called it quits. Though some of them would reorganize later, and others, like Goodman, would put bands together for special occasions, it was never to be 18

the same again. The Big Band Era was over.

The decline of the Big Bands was initiated by a war that demanded the services of its musicians and arrangers and the gasolines and tires for its buses and cars. The giants of the business, Goodman, Basie, Herman, The Dorseys, etc., had their pick of those few talented musicians who were ineligible for the draft, and though it was increasingly difficult to fill vacated chairs, they managed where others failed. It was the lesser-known bands, the

Sam Donahue, Alvino Rey, Bob Crosby, Ray McKinley, Bobby Byrne, Wayne King, and many other bandleaders. Some of them directed bands in the service, some were non-combatants and some saw combat. Of the later, perhaps the most dramatic incident involved Saxie Dowell, Hal Kemp's ex-tenor man, who was the director of the Navy band aboard the ill-fated aircraft carrier USS Franklin. In March of 1945, Franklin was reduced to a flaming wreck during a fight with the Japanese. In the course of the battle and in the subsequent successful efforts



second echelon, who were hard hit and had to put up with inferior musicianship or fold up their tents. Many of them folded, the ones who didn't found themselves losing their fans.

A large number of leaders were either drafted or volunteered. Glenn Miller and Larry Clinton went into the Air Force, Claude Thornhill, Orrin Tucker, Artie Shaw and Eddy Duchin went into the Navy. The entire Clyde McCoy band enlisted as a unit, as did Ted Weems and six of his musicians. The fighting forces also received the services of

to save the ship, five of the musicians were killed and an equal number received wounds and burns. After their battle stations became untenable, the band rescued what instruments it could salvage and between bouts as fireman and corpsman, made music on the shattered flight deck. Despite the fact that Franklin seemed doomed, the crew stayed with her and sailed the wreck all the way home to San Francisco. She entered the harbor to the strains of Saxie's band.

Meanwhile, the civilian bandleaders were having their

problems. Gasoline rationing was responsible for the closing of many of the once popular, "just—twenty—minutes—out—of—town" ballrooms and country clubs. Nevertheless, most of the Big Bands were working steady, filling in with Armybase dates. A few were signed by the USO and managed to get overseas tours. Hotel ballrooms, theaters and midcity ballrooms were still doing business. The main problem was touring, and few bands were attempting it.

Then in 1942 came another blow—the musicians' recording strike. It lasted for over a year despite the fact that no one really wanted it, not the musicians, the record companies nor the public. Unable to hear new releases, the public began to stray. The only popular records being cut were by vocalists. Frank Sinatra, for example, made a series of recordings that managed to replace an orchestral background with that of a choir.

Things were changing. Men and women, separated by the war, were listening more and more to sentimental ballads which reflected their feelings more than the swinging sounds

of the Big Bands. The lonely serviceman grinding out his war on some remote Pacific atoll preferred the soft romantic phrasing of Dinah Shore singing "Where or When" to the hard-edged trumpet of Erskine Hawkins playing "Tuxedo Junction." His girlfriend, busy riveting Flying Fortress fusilages in Wichita, Kansas, found herself in perfect agreement with Frankie whenever she played his recording of "Saturday Night Is the Loneliest Night of the Week." Her Basie and Goodman records were gathering dust.

For one reason or another, the singers, recent graduates



Courtesy of RCA

Benny Goodman

from the Big Bands, were taking over. Frank Sinatra had started the trend, and by 1942 was drawing huge crowds, larger even than those drawn by the Big Bands just a few short years before. Most of his fans, at least initially, were women—frantic, teenagers storming the stage doors, screaming at him in wild hysteria, fainting in their theater seats, while their older sisters purchased his records by the dozens and quietly melted to that soft, sensuous, romantic voice.

By the time the war had ended, the singers had, for the



Frank Diego Collection

Bunny Berigan



Courtesy of RCA

Duke Ellington

most part, taken over the world of popular music. In the immediate post-war euphoria, there was a brief rekindling of Big Band activity, but it was just a passing fancy. Public interest was elsewhere. That part of it which was jazz-oriented turned to the new and exciting music being played by the small, progressive jazz and bop groups led by Dizzy Gillespie, Charlie Parker and other innovators. Most everyone else was listening to the voices, spending their evenings at the local bowling alleys and shopping around for their first television sets. It was all over. □

COUNT BASIE

THE COUNT BASIE BAND, 1938	
SAXOPHONES	TRUMPETS
Earl Warren	Ed Lewis
Lester Young	Buck Clayton
Ronald Washington	Harry Edison
Herschel Evans	Dick Wells
TROMBONES	VOCALISTS
Dan Minor	Helen Humes
Benny Morton	Jimmy Rushing
PIANO Count Basie	GUITAR Freddie Green
BASS Walter Page	DRUMS Joe Jones

Melodic, sophisticated, direct and uncomplicated, the beat of the Basie Band is always there, an organic part of every bar of music. Above all else, the Count's band swings. It has been swinging for forty years.

On a Chicago evening in the spring of 1936, John Hammond was idly tuning his radio when he accidentally picked up, at the far end of the AM dial, an experimental transmitter broadcasting from Kansas City's Club Reno. The music Hammond heard under the crackling static was that of a nine-piece band led by a man identified as Bill Basie. Hammond was thrilled by the sound and immediately contacted his friend Benny Goodman, also in Chicago at the time. Unable to receive the station indoors, Goodman grabbed a portable radio and ran out into a vacant lot. A few days later, Goodman was on his way to Kansas City. "When Benny came to the Reno Club in the spring of 1936 to hear us," Basie later said, "none of us were aware that he was digging us."

But Goodman, ever more excited by the live sound, telephoned his booker, MCA's Willard Alexander, at once. "Goodman told me about the band," says Alexander, "only he kept calling it Count *Bassie*, and he kept urging me to go to Kansas City to hear it. John (Hammond), of course, had been the instigator, so he and I flew out there."

Alexander signed the Basie Band on the spot—only a few short hours before legendary band booker Joe Glazer arrived in Kansas City to sign Basie up himself.

The Basie Band swings lightly, a lyrical blue riff simply stated by mellow saxophones. A baritone bottoms out the reeds as multi-trombones slide in and out of the melody line and muted trumpets tell us what's important. A flute takes a few chords apart against the solid ensemble and the potential power underneath is for the moment felt but unheard. A cue from the Count—a nod of his head, a few elegant notes from his



That early band certainly didn't possess the precision of later Basie ensembles, but in spite of the ragged playing, it swung freely—it was exciting. In a review of a radio remote of the band published in the January, 1937, issue of *Metronome* magazine, George Simon wrote: "True, the band does swing, but that sax section is invariably out of tune. And if you think the sax section is out of tune, catch the brass! And if you think the brass by itself is out of tune, catch the intonation of the band as a whole!" Simon later commented on the fact that black musicians of that period were often unable to afford good instruments and had few opportunities to study with the best teachers.

Basie traveled East from Kansas City, working his way to New York and his debut at Roseland. The Roseland opening proved somewhat disappointing, the ensemble playing still frayed at the edges. A one-week Paramount Theater gig showed marginal improvement, then Billie Holiday joined the band for a date at the Savoy Ballroom, leaving shortly after for the Artie Shaw Band and higher pay. Says Basie: "She was our first girl

He came out of Red Bank, New Jersey, by way of Kansas City. Bill Basie—The Count! Nurtured by Walter Page's Blue Devils, the Benny Moten Band, and other interpreters of the Kansas City Sound, Basie exploded on the jazz scene with a brilliance unequalled before or since.

keyboard—and a controlled explosion takes place in a brass barrage propelled by the insistent drive of the incomparable Basie rhythm section. The excitement builds in plateaus, finally leveling off into a solid brick wall behind a lone trumpet. Through it all, the Basie piano provides punctuation. Melodic, sophisticated, direct and uncomplicated, the beat of the Basie Band is always there, an organic part of every bar of music. It is the keystone on which the Basie sound is constructed, for above all else, the Count's band swings. It has been swinging for forty years.

Frank Dwyer Collection



The Count Basie Orchestra, 1943, with blues singer Jimmy Rushing.

vocalist and she was beautiful to work with. I was just as thrilled to hear her as the audience was."

By the time the Basie Band opened at New York's Famous Door on 52nd Street in 1938, important changes had been made. Its soloists read like a roster of the jazz hall of fame: Lester Young, Herschel Evans, Benny Morton, Buck Clayton, Dicky Wells, Harry Edison. The original Basie Rhythm Section is still spoken of with awe: Freddy Green, Walter Page, Joe Jones. Eddy Durham climbed aboard as arranger, and Earl Warren, a superb musician, whipped the reed section into shape. Jimmy Rushing was there too, his feet planted firmly on the bandstand, a solid piano of a man with a blues voice that could project a mile, yet always sounded at ease, unstrained, operating at only a tiny portion of its potential power. The Basie Band left the Famous Door in triumph, hailed as the greatest jazz band of all time. And though the Count's future bands swung, none were as free-wheeling as that inspired 1938-39 aggregation. As the years went by, the ensemble playing grew more disciplined, but the spontaneity that distinguished the group's earlier years became less and less obvious. Not that the Basie Band ever lacked talented soloists. Their numbers are legion. Buddy Tate, Don Byas, Vic Dickenson, Freddy Green, Illinois Jacquet, J.J. Johnson, Joe Newman, "Snooky" Young, Frank Foster and many others were part of the Basie sound. Even Buddy Rich played a few engagements as a temporary replacement for ailing Joe Jones.

The Basie Band vocalists included Billie Holiday, Jimmy Rushing, Helen Humes, Joe Williams, and Lamberts, Hendrix and Ross. Tony Bennet, Frank Sinatra and Paul Robeson have all sung with the band.

And the beat goes on. Basie remains in complete control, as always, directing his awesome swinging machine with a nod, a shrug, a single piano note. Tasteful and restrained, the musicianship remains superb, the sound joyous and optimistic. We need it. □

"The blackest white band of all!"

THE CHARLIE BARNET BAND, 1941

CHARLIE BARNET

"Cherokee"

SAXOPHONES

Charlie Barnet
Gene Kinsey
James Lamare
Kurt Bloom
Skip Martin

TRUMPETS

Billy May
Lyman Vunk
Bobby Burnet
John Owens

TROMBONES

Claude Murphy
Don Ruppersburg
Bill Robertson

DRUMS

Cliff Leeman

BASS

Phil Stephens

GUITAR

Bus Etri

PIANO

Bill Miller

VOCALIST

Mary Ann McCall



Frank Driggs Collection

The Charlie Barnet Orchestra, Lincoln Hotel, 1940. Left to right: Ben Hall, trombone; Lyman Vunk, trumpet; Billy May, trumpet; Gene Kinsey, alto sax; Lyle "Spud" Murphy, trombone; Johnny Owens, trumpet; Lloyd "Skippy" Martin, alto; Bobby Burnet, trumpet; Don Ruppertsberg, trombone; Jimmy Lamare, baritone; Cliff Leeman, drums; Bus Etri, guitar; Charlie Barnet, leader and tenor sax; Bill Miller, piano; Phil Stephens, bass.

Charlie Barnet, at the age of 17, played the chimes with Duke Ellington's band on a 1930 recording of "Ring Dem Bells." No one seems to know how this came about, but it was the start of a career in the music business for a young man later to become known for both his swinging bands and, through ten marriages, his swinging life style. Looking back, Barnet said: "The band business was a romping, stomping thing, and everybody was swinging! I can't help but think back to the group of boys in the band—it was a happy band, and even with one-nighters it was a ball."

The Barnet group echoed those sentiments—it *sounded* like a happy band. Disciplined and precise at the same time, and based on a serious respect for music, many critics have called it the most consistently jazz oriented sound of all the white bands of the time. "Our band was never highly stylized like Benny Goodman's or Glenn Miller's," said Barnet. "We had a lot more latitude than most orchestras. We created more informal head arrangements than any other band except Basie's, I guess. And we were happy ninety percent of the time. There were no cliques; it was just a bunch of guys having a ball."

peers in the band business, Charlie Barnet was born into wealth and prestige. For his thirteenth birthday, he was given a C-melody sax, and despite family plans for a more "respectable career," became dedicated to music. "I learned to play hot by fooling around with the Victrola," said Barnet. "I was nuts about the Fletcher Henderson band, and when I heard Hawkins play, I just naturally switched to the tenor." He attended Rumsey Hall and the Blair Academy, and shortly after enrolling as a freshman at Yale, Barnet picked up his sax and headed south.

The first band was put together in 1933 for a 12-week engagement at the Paramount Grill in New York. The group featured arrangements by two trumpet players later to find their own spotlight—Eddie Sauter and Tutti Camarata—and presented boy vocalist Harry Von Zell, also slated for glory.

Barnet disbanded his group in 1935 to try his hand at acting. That same year he appeared in two films, *Irene and Mary* and *Love and Hises*. The experience convinced him that his real interest and talent still resided in jazz.

Charlie Barnet's later bands were obviously influenced by Duke Ellington. Despite the carping of a few critics, Barnet never imitated Ellington or anyone else. He often expressed deep admiration for Ellington and, to a lesser degree, Count Basie, but he interpreted the work of both giants

with an individuality that uniquely illuminated them from his own perspective.

The Barnet ensemble did fairly well through the mid-thirties, culminating in a summer engagement at the Glen Island Casino, a date that featured a new Midwestern vocal group called the Modernaires. By 1938-39, the band had become tremendously popular among swing fans, its stomping, rollicking sound brilliantly enhanced by the work of its newest arranger, Billy May. Barnet's tenor playing had changed somewhat by this time from a style strongly reminiscent of his idol Hawkins, to a more rousing, slightly drier solo horn, easily identifiable as Barnet's own. Many critics maintain that during this period Barnet was the best of the white reed players.

Charlie Barnet always surrounded himself with superior musicians and was the first to break through racial barriers to employ black musicians in the band itself. It was because of this that Barnet was never considered for any radio jazz programs and lost out on a number of big hotel gigs and their network radio remotes. The loss of that important exposure was a shameful penalty for a commitment to principle embraced by very few white bandleaders of the day. In 1933, the Charlie Barnet band was the first white band to play Harlem's Apollo Theater.

The best of Charlie Barnet's recordings were made on RCA's Bluebird label between 1939 and 1942: "The Count's Idea," "The Duke's Idea," "The Gal From Joe's," "The Right Idea," "The Wrong Idea," "Cherokee," "Pompton Turnpike," "Wings Over Manhattan," "Red Skin Rumba," "Southern Fried," "Harlem Speaks," "I Can't Get Started," "Murder at Peyton Hall," "Phyllise," "Leapin at the Lincoln" "Lament for May," "Reverie of a Moax."

The band that was formed in 1938 for an engagement at New York's Famous Door, was a stomping, swinging group, described by George Simon in the August 1939 issue of *Metronome* magazine as "The blackest white band of all!" It was the greatest compliment one could pay a white jazz band.

During an important 1939 engagement at the Palomar Ballroom in Los Angeles, a fire broke out, destroying all of the band's instruments, uniforms and, most tragically, its entire music library. In a gesture reflecting Barnet's standing in the music community, Duke Ellington, Benny Carter and others came to the rescue with enough scores to rebuild a temporary book. Said Barnet: "Hell, it's better than being in Poland with bombs dropping on your head!"

Mary Ann McCall, a solid, jazz-oriented vocalist, left the band in 1941. Her replacement showed up with long, straggly hair and an ill-fitting dress. It was Lena Horne, destined to become the most beautiful and sophisticated lady singer of them all. After a brief rehearsal in the basement of the Windsor Theater in the Bronx, she went on cold with no arrangements and stopped the show. She's been doing it ever since. For some reason Charlie Barnet has never received the acclaim he so rightly deserves and is rarely mentioned along with the other top white leaders. Nevertheless, listening to his records today, the sound of authentic jazz played with verve and dedication comes through with as much excitement as it did almost 30 years ago. The band really cooked! □

BUNNY BERIGAN

"I Can't Get Started"

His closing solo is a tour de force that moves from the extreme upper to the extreme lower range of the trumpet with an unsurpassed richness of tone. If Bunny Berigan had accomplished nothing else in his short, dramatic career, this would have been enough.

SAXOPHONES

Milton Schatz
George Auld
Gus Rivona
Clyde Rounds

TRUMPETS

Bunny Berigan
John Naptan
Harry Goodman

TROMBONES

Nat LeBrousky
Ray Coniff

DRUMS Buddy Rich

GUITAR Hank Wayland

BASS Dick Morgan

PIANO Joe Bushkin

VOCALIST Jayne Dover



THE BUNNY BERIGAN BAND, 1938

B.B. Beiderbecke and Bunny Berigan. Besides initials, the two men shared a common fate—a meteoric rise to fame, then a tragic decline into alcoholism and early death. It has been said of both that they were reaching for notes never played through a trumpet before, phrases and chord changes that could never be, music that didn't exist.

Like his counterpart a decade before him, Bunny Berigan was beyond a doubt the best white trumpet player of his time and certainly one of the outstanding musicians in the history of jazz. "If that man wasn't such a gambler," said Red McKenzie, "everybody would say he was the greatest that ever lived. But the man's got such nerve and likes his horn so much that he'll go ahead and try things nobody else'd ever think of trying!"

Berigan's first name band experience was with Hal Kemp. Kemp auditioned him in 1928, but turned him down because, according to Kemp's pianist-arranger John Scott Trotter, Berigan's horn possessed "the tinniest, most ear-splitting tone you've ever heard!" But within the remarkable span of a few years, Berigan's trumpet had developed one of the "fattest, fullest tones in the business." Hal Kemp heard him once again and wasted no time signing him up.

After leaving Kemp, Berigan recorded some sides with the Dorsey Brothers orchestra and went on to form his own small group: Bunny's Blue Boys. A short time later he joined Benny Goodman, and from June to September of 1935, was the mainstay of the Goodman brass section, where he recorded a goodly number of impressive solos. It was the Goodman gig that brought Berigan to the public's attention.

Early in 1936, Berigan recorded with a few pick-up bands, himself as leader. One of those records was an early version of "I Can't Get Started." Though the quintessential recording of the number was to come later, that first recording is still thought of highly by jazz buffs and critics.

Berigan joined the Tommy Dorsey Band in 1937, staying on for only a few weeks. Of the few brilliant



Courtesy of RCA

Bunny Berigan

sides he recorded with Dorsey, the most notable was "Marie."

As a musician, the young trumpet player gained the immediate respect and affection of his fellow sidemen. Bud Freeman, also with Dorsey in those days, speaks of Bunny as someone who loved music and people, but had no patience for the music business. The proof was to come in the spring of 1937, when Bunny Berigan's first big band opened at the Pennsylvania Roof in New York, and then took off on the road.

Berigan was not a success as a bandleader, lacking the necessary discipline and business sense. His sidemen idolized him as a musician and loved him as a friend; but the leadership just wasn't there. Ray Conniff summed it up during an interview with Nat Hentoff and Nat Shapiro: "We were all friends. In fact, Bunny wouldn't hire anybody he didn't like. And all of us would take turns rooming with him. Oh, it was a mad ball! You should have seen those hotel rooms! Ribs, booze, and women all over the place. . . . Even when he was drunk he'd blow good. And when he was sober—man!"

Bunny's first band included some excellent young musi-

cians, discoveries like Joe Buskin, Georgie Auld, Ray Conniff, Joe Lippman, and an unknown kid who traded in his tap shoes for a set of drums—Buddy Rich.

The band went through a number of female vocalists, none as good as a young lady named Kitty Lane. Bunny also sang, though his loose, relaxed voice was considered by many little better than mediocre.

The quality of the band's recorded performances was uneven, yet the beat was always strong and Bunny's solo work, for the most part, brilliant. The excellent musicianship of the other soloists was always shadowed by the maestro himself. Nevertheless, some exceptional recordings were made, among them "Frankie and Johnnie," "Mahogany Hall Stomp," "Little Gate Special," "Russian Lullaby," "Azure," "Night Song," "The Prisoner's Song," "High Society," and "The Wearing of the Green."

It is "I Can't Get Started," however, that remains the greatest recording of the Big Band Era and one of the most important trumpet solos in all of jazz. This Vernon Duke-Ira Gershwin song was recorded by Berigan in 1937, on an RCA 12-inch, 78 RPM record, and to this day remains the only jazz to be found on thousands of rock-pop juke boxes across the country. The band in this recording is strictly background for Berigan's voice and trumpet. His closing solo is a tour de force that moves from the extreme upper to the extreme lower range of the trumpet with an unsurpassed richness of tone. If Bunny Berigan had accomplished nothing else in his short, dramatic career, this would have been enough. Louis Armstrong, Berigan's foremost influence, was later asked to record "I Can't Get Started" and refused, stating that "It was Bunny's tune."

The Berigan band was beset by disasters and near disasters from the start. A hurricane blew the roof off of Boston's Ritz Carlton Hotel shortly after the band settled in ... the band boy drove the instrument truck into a ditch

and the band arrived late at a military academy date sans instruments, playing part of the evening on borrowed tubas, field drums and cornets from the military band ... the band showed up in Bristol, Conn. to find Gene Krupa already playing. They should have been in Bridgeport, Conn.

Through it all, Bunny took little interest in business affairs. After three years, he filed for bankruptcy.

In 1940, Bunny was once again working for his good friend Tommy Dorsey. His playing was a shot in the arm to the Dorsey group, which had begun to lose much of its earlier spark and excitement. Two excellent solos he recorded during this period can be heard on Dorsey's "I'm Nobody's Baby" and "East of the Sun."

Berigan left Dorsey in the fall of 1940, after a disagreement. Once again, the trumpet player formed a band, the last he was to work with. At first the reviews were excellent. Amy Lee wrote, after hearing him on a Palisades Park remote: "... his range, his conception, his lip and his soul are without comparison, and to hear him again is the kick of all listening kicks."

It was downhill from there. By spring of 1941, Bunny Berigan was a shadow of himself, his weight down, his clothes ill-fitting. On more and more dates he found himself apologizing to the fans crowded around the bandstand for being unable to equal the quality of his early solos. George Simon, reviewing the band during this period, was shattered by the experience: "The band was nothing. And compared with Berigan standards, Bunny's blowing was just pitiful. He sounded like a man trying to imitate himself, a man with none of the inspiration and none of the technique of the real Berigan."

On a warm evening in June 1941, Bunny didn't make it to a gig at Manhattan Center. Benny Goodman, in a gesture of friendship, brought his sextette over from the Paramount Theater and played the date for him. Bunny was in the hospital with cirrhosis of the liver. He died the next day, broke, 33 years old. □

CASA LOMA

CASA LOMA ORCHESTRA, 1938

SAXOPHONES

Art Ralston
Pat Davis
C. Hutchenrider
Kenny Sargent
Dan D'Andrea
Glen Gray

GUITAR

Jacques Blanchette

BASS Stan Dennis

DRUMS Tony Briglia

PIANO Howard Hall

TROMBONES

Bill Rausch
Peewee Hunt
Murray MacEachern

TRUMPETS

Frank Zullo
Grady Watts
Sonny Dunham

VOCALISTS

Kenny Sargent
Peewee Hunt

The Casa Loma Orchestra, a spin-off of the early Jean Goldkette, began its long career in Detroit, in the mid-twenties. Until the Benny Goodman band a full decade later, Casa Loma was the most popular band in the country. The first of the white swing bands, it paved the way for all that followed.

Casa Loma, Essex House, 1933.

Casa Loma remained for two decades exactly what it had started out to be—one of the best big-name dance bands in the business.

Frank Driggs Collection





Casa Loma Orchestra, 1937.

Casa Loma atop the RCA Building, New York. Glen Gray is in dark jacket.

In 1929 the Casa Loma Orchestra left Detroit to play a date at New York's Roseland Ballroom. From the day it left Detroit, the group worked steadily, spending its summers at the Glen Island Casino and a number of winters at New York's Essex House. Fronted by good-looking Glen Gray, the band was always elegant, each member dressed in natty tails. Casa Loma was the first swing band to play the Paramount Theater (Fall, 1935) and in 1933-34, the first to be featured on a regularly scheduled, sponsored radio show—"Camel Caravan."

Casa Loma, originally called the "Orange Blossoms," took its name from a Canadian nightclub, a date the band was signed to play in 1929, with the Prince of Wales in attendance. The club never opened, but the band decided to retain the title. It was a cooperative venture, the sidemen voting Glen Gray president of the corporation. Gray initially remained in the reed section with Henry Biagini and later, Mel Jensen fronting. When Gray took over as leader, his name was added to the band's official title: Glen Gray and The Casa Loma Orchestra.

Casa Loma was the first band to capture the imagination of college kids, excited about the first big band swing sounds they had heard live. The orchestra's sweet arrangements, played at a tempo slower than had ever been attempted before, was sentimental, romantic dance music at its best. Though jazz purists never took Casa Loma seriously, it was an excellent dance band and for five years or so had the field to itself.

Despite a somewhat stiff rhythm section in its early years, the musicianship was first rate and the band cut a number of sides notable for their full ensemble sound and good solo work by trumpet players Grady Watts and Sunny Dunham, trombonist Murray McEachern and reed player Clarence Hutchrider. The Larry Clinton arrangement of "A Study in Brown" and Larry Wagner's "No Name Live" are two examples of the band at its swinging best. Its sweet recordings are legion, the best featuring vocalist Kenny Sargent on "For You," "Under a Blanket of Blue" and "It's the Talk of the Town."

Despite a drop in popularity once the swing era caught up to it, Casa Loma remained for two decades exactly what it had started out to be—one of the best big-name dance bands in the business. Its most important contribution was to spark the imagination of other musicians, to pave the way for the swinging sounds that followed. According to Benny Goodman, booker Clifford Alexander of MCA was inspired by Casa Loma's sound—and success—to consider building a band that could compete. It was Goodman himself who replaced Glen Gray and The Casa Loma Orchestra on the "Camel Caravan" radio show in 1936. □

JIMMY DORSEY

THE JIMMY DORSEY BAND, 1938

ALTO SAXOPHONE

Jimmy Dorsey

SAXOPHONES

Milt Yaner
Herbie Hamyer
Leonard Whitney
Charles Frazier

TROMBONES

Bobby Byrnes
Sonny Lee

TRUMPETS

Ralph Muzzillo
Shorty Sherock
Don Mattison

DRUMS Ray McKinley

BASS Jack Ryan

GUITAR Roc Hilman

PIANO Freddy Slack

VOCALIST Bob Eberle



Fennik Driggs Collection

It was a happy band, with considerable esprit de corps, resulting no doubt from the relaxed, good-natured personality of Jimmy himself.

The Jimmy Dorsey Band, 1940's.

Jimmy and Tommy Dorsey formed the Dorsey Brother's Orchestra early in 1934, and if the two brothers had gotten along better, the upcoming Big Band Era would have had only one Dorsey Band instead of two. Despite the problems, the brothers' solid band caught on fast with the public. It was a much more swinging aggregation than its nearest competitor, Casa Loma, due in part to Glenn Miller. He not only played in the trombone section, but managed the band and, as arranger, was responsible for its distinctive style. Many years later, it would be looked upon as the genesis of the Miller Sound. Miller was also responsible for hiring almost half of the Dorsey Brothers musicians (including singer Kay Weber and drummer Ray McKinley). A year later he left to help Ray Noble organize *his* band.



*Tommy and Jimmy Dorsey
with Buddy Rich.*

The Dorsey Brothers boasted the talents of many exciting musicians and singers. Bassist Delmar Kaplan, trumpeters Bunny Berigan and Charlie Spivak, and singer Bob Crosby (Bing's brother) all worked with the band for short periods of time. Bob Crosby was the band's vocalist until he left to start his own, at which time a young amateur contest winner, Bob Eberly, was hired. Eberly remained with Jimmy until he went into the Army eight years later.

George Simon quotes Eberly on the friction beginning to develop between the two Dorseys: "Tommy was doing everything—leading the band, making up the radio programs and all the things a leader does. He resented Jimmy for several reasons. For one thing, Jimmy was drinking a lot, and Tommy, even though he may have wanted to, didn't. That alone made him mad. But Jimmy used to like to needle Tommy also. He'd just sit there in the saxes, and when Tommy was leading, he'd make cracks like, 'Smile, Mac' and 'You're the big star!' and that sort of thing."

As time went on, Tommy began to resent his brother's popularity with the musicians more and more. When he asked Ray McKinley why the guys didn't like him, McKinley said that though Tommy always maintained that the musicians had been hand picked, he never seemed to respect them. And the conflict continued. One night, after Tommy had taken a ribbing from Jimmy for driving his car rather than riding the bus, he walked off the bandstand at the Glen Island Casino and never came back. Jimmy Dorsey had inherited a band all his own.

The young alto-saxophonist eventually shaped it into one of the best dance bands in the country. It was a happy band with considerable *esprit de corps*, resulting no doubt from the relaxed, good-natured personality of Jimmy himself. He was a superb musician as well, with a keen jazz sense.

Replacing Tommy's trombone was difficult, until Jimmy remembered a kid he'd heard playing with a high school band in Detroit. His name was Bobby Byrne (later to lead his own fine band) and Jimmy recruited him when he was only 17. Byrne's fine musicianship and uncanny range knocked the band out at the very first rehearsal.

Bob Eberly stayed on as male vocalist as the band went through a host of female singers after Kay Weber's departure. Vicki Joyce, June Richmond, Martha Tilton (to join Benny Goodman in 1937), and Ella Mae Morse, a distinctive jazz voice discovered by Jimmy at a jam session in Houston, Texas, all sang with the band. Then, out of a band playing the Village Barn in New York, came Helen O'Connell, one of the most popular band singers in the business. Together, O'Connell and Eberly made a number of hit records with the band still famous today. "Yours," "Ampola," "Green Eyes" and "Tangerine" all started out with Eberly singing at ballad tempo, followed with an up tempo jazz chorus played by Jimmy, and ended with O'Connell's swinging finale.

Through the late thirties, the Jimmy Dorsey Band featured some excellent musicians, and, of equal importance, an ideal arranging staff composed of Tutti Camarata, Hal Mooney, Joe Lipman, and later, Don Redman. By 1938, the band had found its groove and its popularity reached heights shared by only a handful of other groups.

In 1939, Jimmy and Tommy Dorsey were reunited on the bandstand of the Hotel New Yorker. Jimmy was closing, Tommy was opening, and for a short time they shared the stage, joking and adlibbing before a large show biz audience that included their parents. It was an emotional moment and the audience responded with a massive outpouring of appreciation and affection for both of them. The Jimmy Dorsey Band continued to maintain its popularity through the swing years, disbanding shortly after World War II like so many others. A few years after the war—and over 20 years since they'd originally split up—Jimmy and Tommy were once again reunited and the second Dorsey Brothers Orchestra was formed. Though there was conflict reminiscent of the early days, the band operated with a fair amount of success until Tommy's death. Jimmy died seven months later, on June 12, 1957. □

"Getting Sentimental..."

THE TOMMY DORSEY BAND, 1938

TOMMY DORSEY

SAXOPHONES

Hymie Schertzer
Babe Russin
Johnny Mince
Dean Kincaide
Fred Stoice

TRUMPETS

Moe Zudecoff
Les Jenkins
Elmer Smithers
Tommy Dorsey

TROMBONES

Charlie Spivak
Yank Lawson
Lee Castaldo

DRUMS

Maurice Purtill

BASS

Gene Traxler

GUITAR

Carmen Mastren

PIANO

Howard Smith

VOCALISTS

Edythe Wright
Jack Leonard

His trombone was fleecy velvet, a rich romantic tone equaled only by the voice of Frank Sinatra. The band he led was solid, yet marvelously supple. It was a dance band, the best there ever was.



Frank Sinatra Collection

Frank Sinatra on stage with the Dorsey Band.

His trombone was fleecy velvet, a rich romantic tone equaled only by the voice of Frank Sinatra, who learned from it. Tommy Dorsey had a lifetime love affair with his sliphorn, evident in every note he played. The band he led was solid, yet marvelously supple, a perfect vehicle for the fine vocalists who blended with it so perfectly: Jack Leonard, Edythe Wright, Anita Boyer, Jo Stafford, Connie Haines, The Pied Pipers—and, of course, Frank Sinatra. It was a dance band, the best there ever was. The kids who Suzy Q'd and shagged to "Song of India" and necked on the living room sofa to "Once In a While" knew it... and so did the sophisticated, well-coiffed women and their tuxedoed escorts who danced to "East of the Sun" and "I'll Never Smile Again" on the Hotel Astor roof.

There is no doubt that the Dorsey Band could play ballads as no other big band could. It could swing, too, without perhaps the consistency or creativity of Goodman, Shaw, Basie and Ellington, but with a warmer, more cordial musical ambience. Its musicians reflected Tommy's own deep respect for

jazz and for 20 years, the band featured some of the most exciting jazz soloists in the business. Bunny Berigan, Ziggy Elman, Pee-wee Erwin, Yank Lawson, Charlie Spivak, Max Kaminsky and Charlie Shavers all sat in the trumpet section at one time or another. Johnny Mince, Budde De Franco, Hymie



Tommy Dorsey and Freddy Stulce, 1937.

Schertzer and Bud Freeman were featured on reeds, Dave Tough and Buddy Rich on drums, Sid Weiss played bass, and Joey Bushkin on piano.

Dorsey loved to jam.

Many were the nights when the band packed it up at the Astor or Frank Dailey's Meadowbrook in New York, and Tommy, his horn tucked under his arm, would rush over to the Onyx Club on 52nd Street to join the all-night sessions. Nevertheless, Tommy Dorsey never really considered himself an outstanding jazz soloist. At one point in his career, on a Metronome all-star recording date, Tommy was teamed with Jack Teagarden, a trombonist for whom he had feelings approaching reverence. When asked to solo, Tommy demurred, stating that he wouldn't dare solo with Jack in the same room. He ended up playing obbligato behind Teagarden's improvisation.

Dickie Wells, the great jazz trombonist, said it well in his book *The Night People*: "You have to give Tommy Dorsey credit, because for a trombone to sound like a trombone, there has to be a little Tommy there, somewhere . . . He used to come up to Harlem quite a bit, and he could swing too, but his tone was so fine, people always wanted to hear him play pretty. There was nothing stiff about Tommy's style. It was very flexible, and there was that beautiful flowing tone. He really had

a tougher way to go than the guy who was just swinging along, because to play the horn right, and still have people love it—that was something else."

Tommy Dorsey was born in Shenandoah, Pennsylvania, on November 19, 1905. His father, an accomplished music teacher, taught both boys—Tommy, the trumpet, and Jimmy, the saxophone. As a teenager, Tommy switched to trombone and spent a few years gigging around with a group called the Scranton Sirens. By 1925 he had graduated to the big time, working with Paul Whiteman, Victor Young, Freddy Rich and others, and in 1933 formed the Dorsey Brothers Orchestra with his brother. They had it on the road by early the next year.

When the brothers split up in 1935, Tommy formed his own band out of Joe Hayme's aggregation, then working at the McAlpine Hotel in New York City. Joe was an old friend, whose band was going nowhere, and so a deal was struck. Tommy reshaped the group, making good use of its young arranger, Paul Weston, and within a short time was recording for RCA Victor. By the time the band made its New York debut, Tommy had added drummer Dave Tough, trumpeter Joe Bauer, tenor Bud Freeman, vocalist Jack Leonard, arranger Axel Stordahl and others. The opening, at the Blue Room of the Hotel Lincoln, was a huge success—and the beginning of the Tommy Dorsey phenomenon.

The band's fourth recording session on October 18, 1935, produced "I'm Getting Sentimental Over You." It was the Tommy Dorsey theme song—and would become instantly recognizable all over the world. Mostly Tommy against soft reeds and a slow, steady beat, his mastery of the trombone in it has yet to be equaled.

"Marie," recorded on January 29, 1937, is notable for Jack Leonard's beautiful vocal and a unique treatment by the band glee club, ending with the lyric "Living in a great big way." Bunny Berigan's solo, which follows, will live as long as jazz.



"The Sentimental Gentleman of Swing"

Courtesy of RCA



Tommy Dorsey at rehearsal.

According to trumpet player Max Kaminsky, Dorsey heard "Marie", performed by the Royal Sunset Serenaders, a band that shared the bill with Dorsey in a Philadelphia theater. The arrangement featured the band chanting hot vocal responses behind the singer, and Dorsey loved it. He had his arranger copy it down and took it in trade for eight of his own arrangements. "Marie" was a tremendous hit, backed by another hit, "Song of India." The number was requested so often that Tommy grew sick of hearing it and, using the same formula, had his arrangers write several other versions, all hits: "Who," "Yearning," and "East of the Sun." Bunny Berigan is featured on the last, preceded by the famous choral lick, "Well alright then Take it Bunny!" Take it he did.

Berigan's duet with Dorsey on "Whispering" is the perfect musical synthesis of agile trumpet and golden trombone. Recorded on June 13, 1940, it featured Frank Sinatra and The Pied Pipers and remains quintessential Tommy Dorsey.

Dorsey's personal reputation varied, depending on who was speaking. There were a few characteristics, however, that everyone agreed on: his total lack of patience with musicians who couldn't cut it; the admiration he freely showed for musical excellence, his sharp sense of humor, and most of all, his hair-trigger temper. The latter was famously demonstrated the time he fired the entire band, vocalist Leonard included, for drinking beer on the bandstand. Tommy joked about it later with insight and humor. Loyal to sidemen and vocalists he respected, Dorsey expected the same in return. In fact, it was impossible for him to accept the idea of anyone leaving the band to go out on their own and the merest hint of such "disloyalty" would set him off.

By 1938, the Tommy Dorsey Band had attained a pinnacle of popularity matched by a handful of other bands. Its loyal following extended to vocalist Jack Leonard and a number of sidemen, and any personnel changes caused havoc among the fans. Thus, in 1939, when Leonard left the band after an argument with Dorsey in which the leader accused the vocalist of planning to defect, fans all over the country found themselves in semi-shock. Who could ever replace Jack?

Dorsey tried—first with a singer named Allen DeWitt—but he was dissatisfied. The voice he really wanted belonged to a skinny kid under contract at the time with Harry James. In November of that year, Dorsey was working at Chicago's Palmer House, just a few blocks away from The Sherman, where Harry James was appearing. Ralph Burns, one of Dorsey's arrangers, strolled over to The Sherman and invited that skinny kid over to the Palmer House for an audition. Frank Sinatra joined the Tommy Dorsey Band in Milwaukee, about ten days later. James had let Sinatra out of his contract, knowing that with a pregnant wife he could use the extra money Dorsey had promised.

Frank Sinatra's first appearance with Dorsey was at the Lyric Theater in Indianapolis. There were no special arrangements available for the new singer yet, so he sang two Dorsey standards, one of them "Marie." It brought the house down and a star was born.

Shortly before Sinatra joined up, another important addition was made to the band—Sy Oliver, formerly arranger with the Jimmie Lunceford Band. Oliver was to do more for the Dorsey sound than anyone else before him, and his influence on musical orchestration can't be overestimated. Dorsey hired Oliver by offering him \$5,000 more per year than he was getting from Lunceford and Oliver accepted, without telling Tommy that he'd already left the Lunceford band and stealing him wasn't necessary!

The combination of Sinatra and Oliver was unbeatable and produced a new, excitingly fresh sound from the Dorsey Band. Oliver's early charts for Dorsey included "Stomp It Off," "Yes Indeed," "Easy Does It," "Chicago," "Swing High," and a gorgeous reading of "Swanee River," a driving, yet slow-paced tour de force with good solos by Dorsey and Ziggy Elman. Suddenly the band was swinging as it never had before.

Meanwhile, Sinatra was developing into the greatest band

singer of them all. One hit followed another: "This Love of Mine," "Violets for Your Furs," "Everything Happens to Me," with The Pied Pipers, "Oh Look At Me Now," "There Are Such Things," "Street of Dreams"—and the biggest hit of them all, "I'll Never Smile Again."

By 1941, the Dorsey Band had outscored all others according to the polls, as the most popular in the country—including Glenn Miller. Later that year, Sinatra left to go out on his own. The war took Ziggy Elman into the Army, Buddy Rich into the Marines, Jo Stafford home to her husband before he too left for the battlefields, and a good many others. A string section was added in 1942, which to some ears was like gilding the lily, but nevertheless Oliver was still turning out exciting scores. The recording ban cut activity off for awhile, but once it was lifted, Dorsey produced two hit sides: "On the Sunny Side of the Street" and "Opus #1," both by Oliver.

Despite the fact that the war was drastically cutting the supply of good musicians, the quality of the band remained high. Buddy DeFranco and Charlie Shavers were featured for a while, and in 1944, Buddy Rich returned from the Marines. Dorsey, meanwhile, was becoming increasingly involved in business. He bought the Casino Ballroom in Los Angeles, tried his hand at a music magazine, and was considering starting a record company.

The Dorsey Band continued until 1946. That year could accurately be called the end of the Big Band Era. Dorsey, along with Jack Teagarden, Les Brown, Benny Goodman, Woody Herman, Benny Carter, and Harry James, all disbanded their groups.

In 1949, Tommy tried again with the help of Jackie Gleason, in a featured spot on Gleason's early TV shows. A few more records, a few more dates, and then the Dorsey Brothers teamed up again. It lasted for two years. On the night of November 26, 1956, the Sentimental Gentleman of Swing died in his sleep. □

DUKE ELLINGTON

THE DUKE ELLINGTON ORCHESTRA, 1938

SAXOPHONES

Otto Hardwick
Barney Bigard
Johnny Hodges
Harry Carney

TRUMPETS

Wallace Jones
Cootie Williams
Rex Stewart

TROMBONES

Lawrence Brown
Juan Tizol
Joe Nanton

Planist, arranger, composer, songwriter and bandleader, the musical career of this warm, urbane, genius of a man spans over half a century.

DRUMS Sonny Greer

BASS Bill Taylor

GUITAR Fred Guy

PIANO Duke Ellington

VOCALIST Ivy Anderson

"Take the A Train"



Frank Dwyer Collection



Courtesy of RCA

Duke Ellington and his son, composer-arranger Mercer Ellington, who took over the band after the death of his father.

Though Duke Ellington's career paralleled that of other Big Band leaders of his time, it is impossible to evaluate him in the same context. Albert McCarthy said it beautifully in his book *Big Band Jazz* (Putnam, 1974): "If one had to defend the big band era, the fact that it produced Duke Ellington would alone make further justification unnecessary."

Pianist, arranger, composer, song writer, bandleader, the musical career of this warm, urbane, genius of a man spans over half a century. It is a clear and simple fact that Edward Kennedy Ellington is one of the three or four most important figures in the history of American music.

In 1924, after gigging around New York for a year or two, Ellington took over the direction of The Washingtonians, a band led up until then by Elmer Snowden. Ellington was somewhat reluctant to become a band leader: his ambition was to compose. Nevertheless, he accepted the job as a temporary commitment. It was to last for over 50 years!

Despite a full career as a bandleader, Duke Ellington still managed to compose a body of work equal in size to that of the most prolific composers of his time. In 1923, working as a substitute pianist at the Poodle Dog Cafe in Washington D.C., Ellington wrote his first piece of music, "Soda Fountain Rag." It was to be followed over the years

by compositions and songs too numerous to list. Here is just a sampling:

"I'm Begging To See the Light"
 "Satin Doll"
 "Perdido"
 "Jack the Bear"
 "All Too Soon"
 "Just a-Settin' and a Rockin' "
 "Rocks in My Bed"
 "In a Mellowtone"
 "Don't Get Around Much Anymore"
 "(In My) Solitude"
 "Mood Indigo"
 "Azure"
 "Warm Valley"
 "The Gal From Joes"
 "The Flaming Sword"
 "Creole Love Call"
 "I Let a Song Go Out of My Heart"
 "Diminuendo in Blue"
 "Crescendo in Blue"
 "Reminiscing in Tempo"
 "Jump for Joy"
 "C. Jam Blues"
 "Cotton Tail"
 "Squeeze Me"
 "It Don't Mean a Thing, If You Ain't Got That Swing"



Left to right: Ray Nance, Rex Stewart, Tricky Sam Nanton, Harry Carney, Johnny Hodges and Sonny Greer.

Courtesy of RCA

"I Got It Bad, and That Ain't Good"

"What Am I Here For?"

"Ring Dem Bells"

"I'm Just a Lucky So and So"

"Sophisticated Lady"

"Caravan"

"African Flower"

"Rumpus in Richmond"

"Black and Tan Fantasy"

"In a Sentimental Mood"

"The Mooche"

"Harlem Air Shaft"

"Bojangles"

Ellington's extended works include:

"Creole Rhapsody,"

"Black Brown and Beige,"

"Such Sweet Thunder," and

"Far East Suite."

Ellington's band spent its first four years working night clubs, ballrooms and theaters in the New York area, occasionally playing gigs elsewhere in the Northeast. The band's first recorded sides during that period were the original compositions "Rainy Nights" and "Choo-Choo." Then, on December 4, 1927, the Duke Ellington Band

opened at Harlem's famous Cotton Club. It was the real beginning, a residency that would last for three-and-a-half years and launch him as an international celebrity.

The Cotton Club's magnificent all-black revues, with scores written by well-known songwriters like Jimmy McHugh and Dorothy Fields, made the Harlem speakeasy the place to be. Chic blue-bloods drove uptown in their Packard limos and Pierce Arrow coupes and mingled with tourists, to see and be seen. Best of all, it featured Duke Ellington and his Orchestra. Suave, sophisticated and witty, the Duke would rise from behind his pure white grand piano as impeccably and expensively dressed as any of the society patrons wildly applauding him. The ultimate musician was the consummate showman as well.

The band, which played for shows and dancing, featured exotic music that reflected the pseudo-African motif of the club. "Jungle Nights in Harlem," "Arabian Lover," and Elling-



Courtesy of RCA

Duke Ellington

ton's other Cotton Club efforts remain today brilliant examples of sophisticated, big band jazz. They were unequalled in their time by anyone, with the possible exception of the Fletcher Henderson Band.

But exotica was not all the band was laying down at that time. The Duke was playing and recording a wide variety of music, much of which would become part of his standard repertoire, played and recorded down through the years with ever-changing orchestrations. "East St. Louis Toodle-Oh" and "Mood Indigo" are two early examples.

Ellington left the Cotton Club in February, 1931, spending most of the next two years in Boston and California. In 1933, the band appeared at the Paramount Theater in New York, and shortly after took off for its first European tour. The audiences in London and Paris were more than enthusiastic and the critics lavish with their praise. It was the first of many such triumphs.

As the swing era dawned, Ellington continued touring the country by train. Though he'd been around for a full decade, it was Benny Goodman who ushered in the Big Band sound. Restrictions imposed upon black bands were certainly part of the reason for Ellington's lack of mainstream popularity, but there was another reason: The Duke Ellington Orchestra was unique. It stood apart from other bands of the time in that it was the instrument of a composer, music that made demands upon the attention of the listener—and often bewildered the people who showed up to dance to it. Not that Ellington's band was incapable of playing a more conventional set... they could, and on many occasions did, offering danceable ballads and swing pieces written by Ellington, Billy Strayhorn and others. (Ellington, however, hardly ever featured the popular tunes of the day as all the other Big Bands did, rarely playing Porter, Gershwin, etc.)

Ellington was an awesome figure to most musicians and bandleaders, many of whom he influenced. No orchestra, however, has ever successfully imitated the Ellington Band—it would be impossible even with the scores in front of them!

Albert McCarthy quotes Freddy Jenkins in *Big Band Jazz*: "Did you know that Duke developed his own technique and style mainly by utilizing the band? He used to set us on the stand and pay us union scale, maybe for five hours, just to help him formulate chords. He'd assign different notes to every instrument in the band and say—'Play that, B-a-a-am!'"—and it might produce a bic C-13th, what we call a Christmas Chord. Then he'd take those same notes

and switch them to different instruments and while you'd still have a big C-13th, it would sure sound a lot different. Sometimes he'd do that three or four times before he found what he wanted."

Jenkins later added: "Another time we worked five hours using seven different relative keys. We didn't know what that was all about at the time, but later it was the intro to "St. Louis Blues," and it worked!"

George Simon, in *The Big Bands* (Macmillan, 1967), quotes tenor man Al Sears: "It's not like any other band where you just sit down and read the parts. Here you sit down and read the parts and suddenly find you're playing something entirely different from what the rest of the band is playing. It's not logical. You start at the beginning of the arrangement at letter 'A' and go to letter 'B' and then suddenly, for no reason at all, when you get to letter 'C' the rest of the band's playing something else which you find out later on isn't what's written at 'C' but what's written at 'J' instead. And then on the next number, instead of starting at the top of the arrangement at 'A,' the entire band starts at 'R'—that is, everybody except me. See, I'm the newest man in the band and I haven't caught on to the system yet!"

The Ellington band was also unique in the freedom and participation enjoyed by its musicians. The Duke listened to comments and suggestions and no orchestration was complete until everyone had their say about possible changes. Ellington not only featured soloists, but actually built compositions around them, as in "Learning for Love" (Lawrence Brown's trombone), "Boy Meets Horn" (Rex Stewart's trumpet), "Clarinet Lament" (Barney Bigard), and "Echoes of Harlem" (Cootie Williams's trumpet). There were unforgettable solos by Johnny Hodges, Billy Strayhorn, Ben Webster, Freddy Jenkins, and practically everyone else, including the Duke himself. Once heard, how can anyone forget Ray Nance's violin in "Black Brown and Beige?" Or Johnny Hodges'

exquisite alto on the same recording?

French critic Andre Hodeir devoted 20 pages to one Ellington recording, "Concerto For Cootie," in his book, *Jazz, Its Evolution and Essence* (Grove Press, 1966), and had this to say:

"'Concerto For Cootie' is a masterpiece because everything in it is pure; because it doesn't have that slight touch of softness which is enough to make so many other deserving records insipid. 'Concerto For Cootie' is a masterpiece because the musical substance of it is so rich that not for one instant does the listener have an impression of monotony. 'Concerto For Cootie' is a masterpiece because it shows the game being played for all it is worth, without anything being held back, and because the game is won. We here a *real* concerto in which the orchestra is not a simple background, in which the soloist does not waste his time in technical acrobatics or in gratuitous effects. Both have something to say, they say it well, and what they say is beautiful. Finally, 'Concerto For Cootie' is a masterpiece because what the orchestra says is the indispensable complement to what the soloist says; because nothing is out of place, or superfluous in it; and because the composition thus attains unity."

Much of what the Duke Ellington Band produced, particularly during its golden years of 1939-1942, was beyond the talents and capacities of any other big band. It was during this period that Jimmy Blanton, the first of the modern bass players, joined up, and Ben Webster's tenor was added. But the most important new addition of that period was Billy Strayhorn. Ellington and Strayhorn together, as collaborators and friends, sent the Ellington sound soaring to new heights.

Strayhorn's orchestrations were some of the loveliest music the band ever played. As a musician, one only has to listen to Strayhorn's duet with Ellington on "Drawing Room Blues" ... As a composer, his "Lotus Blossom,"

"Passion Flower," "Intimacy of the Blues," "After All," "Day Dream," "Chelsea Bridge," and countless others speak for themselves . . . As a songwriter, his music and lyrics rivaled those of Cole Porter. The big hit, of course, was "Take the A Train," but take time to listen again to the melodic line and lyrics to "Lush Life" and "Something To Live For."

Strayhorn, in an interview for *Down Beat* magazine, said: "Inspiration comes from the simplest kind of thing, like watching a bird fly. That's only the beginning. Then the work. Then you have to sit down and work, and it's hard."

Despite the fact that the band business fell apart in the late forties, Ellington kept his group intact—and, it is generally believed, covered the band's financial losses during that period with his own personal ASCAP royalties. In later, and better, times, he was asked why, in the light of his enormous composer's royalties, he bothered with the complex and strenuous activities involved in maintaining a big band. The Duke replied that he needed a band in order to hear how his compositions sounded!

Another addition to the Ellington band was trumpeter Mercer Ellington, Duke's talented son, and a composer in his own right who over the years has contributed many scores. Upon his father's death in 1974, Mercer took over the responsibilities of what is probably the most superb musical aggregation in America's history. His contributions have been immense.

Edward Kennedy Ellington, in his day, was received by four British sovereigns, embraced by a President of the United States, and has received countless awards and honors from all parts of the free world. He was America's foremost composer, his music the best portrait of how we were and how we hope to be. □

"Let's Dance"

BENNY GOODMAN

CLARINET

Benny Goodman

SAXOPHONES

Milt Yaner
Bud Freeman
Dave Matthews
Arthur Rollini

TRUMPETS

Harry James
Ziggy Elman
Chris Griffin

TROMBONES

Vernon Brown
Red Ballard

DRUMS

Gene Krupa
Dave Tough

BASS Ben Heller

GUITAR Harry Goodman

PIANO Jess Stacey

VOCALIST Martha Tilton

QUARTETTE

Teddy Wilson - Piano
Gene Krupa (Dave Tough) - Drums
Lionel Hampton - Vibraphone
Benny Goodman - Clarinet

BENNY GOODMAN BAND, 1938

**The King of Swing
marched triumphantly
into New York in 1936.
The kids at the
Paramount danced wildly
in the aisles as the band
cooked, responding to
their joyful hysteria. It
was to be like that for a
long time.**

Benny Goodman, 1937.



The band that made a whole country swing played its first gig at Billy Rose's Music Hall in New York, in the summer of 1934. John Hammond, inveterate jazz fan responsible for bringing before the public such diverse talents as Billie Holiday and Bob Dylan, had helped Benny Goodman organize in 1933. That three-month engagement was followed by a spot on the National Biscuit Company's Saturday night radio show, "Let's Dance." The show also featured Xavier Cugat's Latin Band and a sweet band under the direction of Ken Murray. Goodman adopted "Let's Dance" as his own theme, and sometime later a baggage handler at Chicago's Union Station, noticing the Goodman stencil on trunks and cases, commented to one of the musicians that he thought they played the best tangos and rumbas he'd ever danced to!



Frank Drayer Collection

Lionel Hampton

The "Let's Dance" show nevertheless brought Goodman considerable recognition—and a date at the Grill Room of the Hotel Roosevelt in New York. Both John Hammond and Goodman's agent, Willard Alexander, were confident it would be a sure bet after the success of the radio show. It wasn't. Patrons of the Roosevelt stayed away in droves. The Grill Room was Guy Lombardo country—he'd been its resident bandleader since the year One—and Goodman's sound was a long way from "The Sweetest Music This Side of Heaven." On opening night, Benny Goodman was handed his two-weeks notice.

The Roosevelt booking was not only a disaster for Goodman, but created problems for Willard Alexander with his bosses at MCA as well. MCA had decided a year or so earlier that they wanted a band to compete with the successful Casa Loma, and as far as they were concerned, this wasn't it. But with a golden ear and a vision of the future, Alexander hung in there, booking Goodman on a coast-to-coast series of one-nighters and short engagements. By the time the Goodman Band got to Los Angeles, its morale problem was severe.

On the night of August 21, 1935, Benny Goodman opened at the Palomar Ballroom in Hollywood, California. It was the end of a long, long road. For a half hour or so, the band

played the kind of music that the bosses had insisted the public wanted to dance to. Then the boys said to hell with it and slid out, from the bottom of the stack, some dusty Fletcher Henderson charts.

"If we had to flop," said Benny Goodman, "at least I'd do it my own way, playing the music I wanted to!" The band busted loose and the swing era was launched.

For the very first time, the dancers crowded up to the bandstand and cheered, a phenomenon repeated night after night in California, and later at the Congress Hotel in Goodman's hometown Chicago. The band, signed there for three weeks, was held over for eight months.

The King of Swing marched triumphantly into New York in the fall of 1936, to play the Manhattan Room of the Hotel Pennsylvania. He and his band gave a new generation, sick to death of the drab depression years, something they'd never had before. They craved excitement, stimulation, and Goodman and his excellent musicians offered it with enthusiasm to spare. Benny Goodman was there—in the right place at the right time—swinging, hopeful, unpretentious and real.

Earlier, *Metronome* magazine's swing band poll had rated Benny Goodman the most popular band in the country. Willard Alexander had been vindicated: Goodman outclassed Casa Loma by more than two to one.

When Goodman opened at the Pennsylvania, Gordon Griffin and Ziggy Elman were already in the trumpet section. They were joined a few weeks later by tall, handsome Harry James, and the most outstanding trumpet team in the band business was born. It was perfection—precise and graceful—with a strong, hard-driving lead shared by all three men on a rotation basis. It was this, the Benny Goodman Brass, that made the band instantly recognizable to any swing fan.

From the Hotel Pennsylvania, Goodman went into the



A CBS Camel Caravan radio rehearsal, 1939. Left to right: Lionel Hampton, Bert Parks, Benny Goodman.

Paramount Theater for the first time. The kids lined up at dawn for tickets and danced wildly in the aisles, cheering their heads off. The band cooked, responding to the joyful hysteria of their young, swing-crazed fans. It was to be like that for a long time.

The King of Swing was born in Chicago, in 1909. At 12 he began to study clarinet under Franz Schoepp, a famous teacher who had also worked with Buster Bailey and many others who were to become memorable on this instrument. Goodman joined the Chicago Local of the musicians' union a short time after his bar-mitzvah at 13. His family was poor and he needed to turn his musical talents into cash. Before he turned 15, he met Bix Beiderbecke while working on a Riverboat, and for the next two years or so, gigged around with the bands of Arnold Johnson and Art Kassel.

In *Hear Me Talkin' To Ya*, by Nat Hentoff and Nat Shapiro, jazz trumpeter Jimmy McPartland is quoted: "It was during Prohibition... I went to work at Tancil's and the guy says, 'I got a little kid clarinet player coming out tomorrow night to sit in with the band. He's too young to hire. Well, it turned out the little kid was Benny Goodman—age fifteen at most. And I thought to myself, 'This little punk plays clarinet? He's too small to blow it.' The little punk climbed up on the stand and got his horn ready. Then he played 'Rose of the Rio Grande,' which is a hard tune—I mean the changes for those days were difficult. This little monkey played about sixteen choruses of 'Rose' and I just sat there with my mouth open. Benny blew the hell out of that clarinet and I almost died hearing him do it..."

In August of 1925, Goodman left Chicago and joined the great Ben Pollack Band at the Venice Ballroom in Los Angeles. He was 16 years old. He worked intermittently with Pollack until 1927, when he finally joined on a permanent basis. Goodman quit Pollack in 1929 to spend a few months with Red Nichols. From there it was freelancing in New York, record sessions, Broadway pit bands and radio shows. In 1932, he put together his first band, a group to accompany singer Russ Columbo. What he really wanted was to organize and lead a big band, an untimely venture right at the height of the depression. Less than a year and a half later, at the age of 25, he had it.

Goodman's first record sessions for Columbia in 1934, produced little of note. The band hadn't found its own style yet and there was little of what we now associate with the Goodman sound in such recordings as "Cokey" and "Lonesome Nights." During the "Let's Dance" radio show, Goodman spent time, effort and money honing the band to a fine edge and, most importantly, commissioned Fletcher Henderson to write arrangements for it.



**Drummer
Dave Tough**

"... Gene, hanging on for dear life by now,

began the tom-tom-tomming that started 'Sing Sing Sing.' It was the occasion for a wild outburst from the audience. After many choruses, the band began to build to a climax. As it did so, one kid after another commenced to create a new dance, trucking and shagging while sitting down. Older, penguin-looking men, in traditional boxes on the sides went them one better and proceeded to shag standing up. Finally Benny and Gene alone—just clarinet and drums—hit the musical highlight of the concert with both of them playing stupendous stuff. Came the full band, and then suddenly soft, church music from Jess Stacy at the piano. It was a wonderful contrast. Benny started to laugh. Everybody started to laugh! And then everybody started to applaud, stamp, cheer, yell, as the band went into the number's final outburst. And long after it was completed, they kept on yelling."

Benny Goodman's first important vocalist was Helen Ward, a sexy lady and a fine musician who sang with a warm jazz style. When she left to get married, Benny borrowed Ella Fitzgerald from Chick Webb for a short time. Ella made a few records with the band, the most outstanding being "Goodnight My Love." After a few try-outs, Benny found Martha Tilton. "Liltin'" Martha Tilton, a beautiful blonde singer with a disposition as charming as her voice, fit the band like a glove. She stayed on until the summer of 1939, when she was replaced by Louise Tobin, Harry James' wife. After her departure and a short

interlude during which the band featured the marvelous talents of Mildred Bailey, the great Helen Forrest stepped into the picture, transferred from Artie Shaw's band. One of the most professional of the band singers, she left late in 1941. A young, radiant, and very nervous newcomer named Peggy Lee was hired to replace her. Any description of Miss Lee's talents would be redundant at this point, but during her first engagement with the band, no one heard her! She was so shaken with her good fortune that when she opened her mouth to sing, nothing came out—not a sound!

Benny Goodman was a star maker. He featured good musicians and allowed them, within the chosen musical format, considerable freedom. There was Harry James, whose hard, flying solos carried him to fame ... Ziggy Elman, whose lilting jazz style drawn from his Yiddish background brought the house down ... Gene Krupa, a wildly swinging showman who drove the fans up the wall and made his name synonymous with drums ... Teddy Wilson, whose lyricism and chording on the piano influenced countless more musicians ... Lionel Hampton, an energetic swinger still knocking them dead ... Peggy Lee, one of the best voices in the business ... and many others.

In addition to his band career, Benny Goodman was notable as a concert musician. He was featured for many years with the Budapest String Quartette, and he played with a number of symphony orchestras, including the New York Philharmonic.

The Goodman sound underwent a complete transition in 1941, brought about in part by the addition of arranger Eddie Sauter. It was a fresh, new approach that made use of harmonic and contrapuntal ideas practically no one, including Benny, had ever used before.

The Big Band Era would never have been *big* without Benny Goodman. He remains the King of Swing. □

WOODY HERMAN

THE WOODY HERMAN BAND, 1946

CLARINET

Woody Herman

SAXOPHONES

Flip Phillips
John LaPorta
Sam Marowitz
Pete (Toots) Mondello
Skippy DeSair

TRUMPETS

Neal Hefti
Charles Frankhauser
Ray Wetzel
Pete Condoli
Carl (Bama) Warwick

TROMBONES

Ralph Pfiffner
Bill Harris
Ed Kiefer

VIBRAHARP Marjorie Hyams

DRUMS Dave Tough

BASS Chubby Jackson

GITAR Billy Bauer

PIANO Ralph Burns

Woody Herman's clarinet was, and still is, lyrical and swinging. He has always managed to adapt his solo playing to the era and the style of his band, a soaring, straight-forward sound that's still going strong.

As a kid of nine, Woody worked in vaudeville, playing the saxophone as part of his act. During the late twenties, he worked with numerous dance bands, most of them too obscure to have left their mark. By 1929, he had begun to work with some of the big ones—Gus Arnheim, Joe Moss, Harry Sosnick—and in 1934, Isham Jones. When the Isham Jones Band broke up in 1936, Woody Herman along with half a dozen unemployed "graduates" from that band decided to form a cooperative.

Woody Herman and The Band That Plays The Blues opened in late 1936, at Brooklyn's Roseland Ballroom. Gordon Jenkins, Joe Bishop, and Chick Reeves, all alumni of the Jones band, contributed arrangements to the new outfit. Those early sides recorded for Decca included "Laughing Boy Blues," "Blues Upstairs," "Blues Downstairs," "Dallas Blues," "Blues on Parade" and "Casbah Blues." Woody, with a voice as good as any

Woodrow "Woody" Herman has had more bands than anyone in the business. Good bands—and great bands! First, there was "The Band That Plays The Blues," then a series of "Herds"—The First Herd, The Second Herd, The Third Herd, The Thundering Herd and other herds too numerous to mention. Even Woody lost count. He's still coming up with herds and it's been 40 years.



Frank Dapge Collection

The Herman Herd, 1948.

Woody Herman's Woodchoppers at Frank Dailey's Meadowbrook, 1939, with vocalist Mary Ann McCall.



Frank Dapge Collection

vocalist he ever hired, sang on many of the sides and his vocals were to become an integral part of all the Herman bands.

The first two years were rough. In Houston, Texas, the manager of the Rice Hotel sent a note that said, "You will kindly stop singing and playing those nigger blues!" At Frank Dailey's Meadowbrook, the pay for 16 men was \$600 a week. But Herman, tough and stubborn, stayed with it, using his brilliant brass section as a firing squad for any harassment that came his way. Then, in 1939, Woody recorded a Joe Bishop original called "Woodchoppers' Ball" and all hell broke loose! Based on a simple blues riff, the rollicking record landed on all the charts, right up there in the rarefied reaches of Big Band Heaven along with six or seven others. From that point on, the band really cooked—at The Glen Island Casino, The New Yorker, The Sherman's Panther Room, and at 52nd Street's Famous Door.

"B"lues In the Night"

was recorded in 1941, with Woody doing the lyric, and once again they had a smash hit on their hands. The band was featured in a number of movies with Sonja Henie and The Andrews Sisters, *What's Cookin'?* and *Summer Holiday* among them.

When musicians became a scarce commodity during the war years, Herman usually had first pickings. Always flexible, willing to ride with the mood of the band, he is thought of affectionately by just about everyone who ever worked for him. George Simon quotes drummer Jack Hanna in *The Big Bands*: "...It's always interesting and exciting for us. If a man's really blowing, Woody doesn't stop him after eight bars because the arrangement says so. He lets him keep on walling."

During the recording strike of 1943 and early 1944, Herman made V Discs for the GI's, early versions of such rousing, solid numbers as "Northwest Passage," "Your Father's Mustache," "Apple Honey," "Caledonia" and "Goosey Gander." It wasn't until 1945 that Columbia got around to recording them commercially. They were all hits.

The Herman Band emerged from the recording ban with a new sound and a new name—The Herman Herd, later to be called The First Herd. Gone were the blues and the Dixieland influence. There was a new, gutsy rhythm section composed of Dave Tough on drums, Chubby Jackson on bass, Billy Bauer on guitar, and Ralph Burns on piano. In terms of talent, a better section couldn't be found in the industry; in terms of beat, it was massive!

The Herman Herd landed a radio show sponsored by Wildroot and the band was winning an impressive number of popularity polls in *Down Beat*, *Metronome* and *Esquire* magazines.

Woody Herman has often confessed the debt he owes to Duke Ellington, the band that impressed him more than any other. At one point he even hired some Ellington sidemen for a recording date—Johnny Hodges, Ray Nance, Ben Webster and Juan Tizol. The session produced some great sides, including "Basie's Basement" and "Perdido." In the forties, Herman commissioned Dave Matthews, who wrote in the Ellington mode, to do some arranging. And in 1955, Herman, recorded "I Remember Duke."

Though a good deal of the Herman sound has obviously been Ellington influenced, the Herman bands have always retained their own distinctive styles. Arrangers Ralph Burns, Neal Hefti, Nat Pierce, Bob Hammer, Urbie Green, and even Dizzy Gillespie made their contributions over the years. One of the most notable writers was composer Igor Stravinsky, who wrote "Ebony Concerto" specifically for Herman. It was performed by the Woody Herman Orchestra, Stravinsky conducting, at Carnegie Hall in the spring of 1946.

The First Herd disbanded along with so many other big bands in 1946. Woody Herman, well off now, bought the Bogart Home in Hollywood, and tried to settle down to a life of ease and golf. No soap. He was back with another herd less than a year later. It swung, but with a different beat and an incredible new reed section, including Jimmy Guiffre, Stan Getz, Zoot Sims, Herbie Steward and Serge Chaloff. A third herd followed. Its bop overtones influenced by Dizzy Gillespie, Charlie Parker and Lester Young, and we're still counting. Woody Herman's clarinet was and still is, lyrical and swinging. He has always managed to adapt his solo playing to the era and the style of his band, a soaring, straight forward sound that's still going strong. □

HARRY JAMES

"You Made Me Love You"

SAXOPHONES

Dave Matthews
Claude Lakey
Bill Luther
Drew Page

TRUMPETS

Jack Schaeffer
Claude Bowen
Jack Palmer
Harry James

BAND, 1939

THE HARRY JAMES

TROMBONES

Truett Jones
Russell Brown

VOCALISTS

Frank Sinatra
Connie Haines

DRUMS Ralph Hawkins

BASS Thurman Teague

GUITAR Red Kent

PIANO Jack (Jumbo) Gardner

He blew a straight-forward, hard-edged horn. When he broke loose, he could knock you off your feet, and when his band swung, it really cooked, with good musicianship and solid ensemble work.

Frank Driggs Collection

Harry James





Frank Dease Collection

Trumpet virtuoso Harry James grew up around the circus. His father was musical director and taught his kid how to play trumpet when he was ten years old. He's been playing without let up ever since, and is capable of the most boisterous, wide-open horn blowing in jazz. It is quite possible that much of his style owes a debt to the circus memories of his childhood.

Benny Goodman hired Harry James out of the old Ben Pollack Orchestra in December, 1936. Harry was a tall, handsome youngster of 20 and had been gigging around with dance bands for just about seven years. Along with Ziggy Elman and

Chris Griffin, he helped create the best known, and certainly the most solid trumpet section in Big Band history. Harry James sparked the Goodman band to new heights. His many recorded solos on Benny Goodman killer-dillers like "King Porter Stomp,"

"Roll Em," "Sing-Sing-Sing," and "Sugar Food Stomp" constitute an important part of jazz history.

In January of 1939, Harry James set out on his own with both a blessing and a cash investment from the King of Swing. The following month the brand-new Harry James Band opened at the Benjamin Franklin Hotel in Philadelphia. The transition from sideman to bandleader was quite rapid, with little time for rehearsal. Though the band sounded a bit rough around the edges, fine arrangements by Andy Gibson, solid drumming by Ralph Hawkins, and the gorgeous, disciplined lead sax of Dave Matthews helped to hold it all together—with, of course, the brilliant Harry James trumpet. Both the critics and the public were enthusiastic.

The band swung lightly in Philly, as requested by the management. (Many hotels were nervous about "loud," fast-tempoed music, maintaining that their sophisticated clientele was too conservative for such low-brow goings-on.) The James aggregation, on some nights, managed to bust loose during the last few sets anyway!

As time went on, the balance swung to more ballads and less jazz. The Harry James philosophy was to play for the dancers. "We're emphasizing middle tempos, they can swing just as much and they're certainly more danceable." Harry's formula worked well for him. By 1942, the band was getting as much as \$12,500 for a one-night stand, and its record sales were soaring.

One night in June 1939, Mrs. Louise James (vocalist Louise Tobin), relaxing with her husband Harry in their hotel room after the last show at the Paramount, directed Harry's attention to a boy singer at that moment vocalizing with Harold Arden's band on a WNEW radio remote from The Rustic Cabin in Englewood, New Jersey. Harry listened, was impressed, but missed the boy's name. Late the following night, after his last show, Harry scooted out to

Englewood to hear the kid in person. It was Frank Sinatra. He was working as the MC for the club, and crooning a few ballads during the course of the evening. Harry listened one more time and signed him up. His one suggestion was to get the younger singer to change his name, maintaining that no one could possibly remember "Sinatra." Frank what's-his-name pointed out that he had a cousin named Ray Sinatra whose name was quite well-known in Boston as a bandleader, and what worked for Ray would work for him.

Sinatra's first recording as the band's new vocalist was made in July. "From The Bottom Of My Heart" was a sweet ballad, but there was little of the future Sinatra in evidence. The taste was there, as was the grace and delicacy of tone, but the young singer had yet to develop the zestful precision and superb timing that would rocket him to fame with Tommy Dorsey.

James and Sinatra got along famously and became fast friends. James was supportive, for in those first days Frank needed encouragement. Within a few short weeks, Sinatra became one of the mainstays of the band. Special arrangements were written for him by Jack Matthias and Harry's straightforward horn contrasted nicely with Frank's soft-edged phrasing. The first hit was "On A Little Street In Singapore." Two other recordings, probably the best that Sinatra and James cut together, were not to be hits until they were re-released during the war years: "She's Funny That Way" and "All Or Nothing At All."

Though instrumentals didn't make up the bulk of the James book, they were nevertheless very much in evidence. When the band swung, it swung well, with good musicianship and solid ensemble work. It cooked on "Feet Draggin Blues," "King Porter Stomp," "Flash," and "Two O'Clock Jump," a version of Basie's

and Goodman's "One O'Clock Jump" with the addition of a final descending brass riff that could shatter the champagne glass on your ringside table.

Harry James was, along with many of his peers in the band business, an inveterate baseball fan. The James band fielded one of the best teams in the Big Band league, and it was rumored that before he'd hire a musician, he'd first check him out as a ball player. Whether or not that was true, a goodly number of James sidemen always looked as if they spent most of their time working out at the Y.

The band began to fall on hard times. At a Los Angeles restaurant called Victor Hugo's, the management complained of their loudness and refused to pay them. Nancy Sinatra spent many a night cooking spaghetti for a large number of hungry, broke musicians.

It was in Chicago, where Tommy Dorsey was working at the Palmer House, and James at the Sherman, that Dorsey heard about the skinny singer with Harry James. He made an offer, Sinatra talked it over with his friend and employer, and with almost six months still to go on his contract, James released him. It was a true act of friendship.

James is quoted by George Simon: "Frank still kids about honoring our deal. He'll drop in to hear the band and say something like, 'O'k boss'—he still calls me 'boss'—I'm ready any time. Just call me, and I'll be right there on the stand.'"

The future looked grim for the James band. Sinatra was replaced with Dick Haymes, one of the best male vocalists of the Big Band days. James took him into Roseland, and things started to pick up again. The James band by early 1940 was swinging a little more than usual, when Harry James began thinking about strings.

A high-swinging band, he maintained, just couldn't make it in the hotels, and James wanted to do more than just ballroom dates. A string section was added in the fall of 1941, and in May of that year, Harry James, a Judy Garland fan, recorded "You Made Me Love You." It was beautiful, wide-open schmaltz and it sold a million. Harry James's financial troubles were over. The band was a hit.

A little later, James added something even more important—singer Helen Forrest, who had just left Benny Goodman. From then on, until 1946, it was one best-selling record after another, the best dates and the best money. Though the swing fans were deserting him, Harry James was breaking attendance records coast to coast. A partial listing of hit records should suffice: "He's My Guy," "But Not For Me," "He's 1-A in the Army and A-1 in My Heart," "I Had the Craziest Dream," "Make Love To Me," "Skylark," "I Cried For You," "I've Heard That Song Before," and the biggest hit of all, "I Don't Want To Walk Without You."

Harry James made a few movies in Hollywood, where he met and married Betty Grable in 1943. Things continued going well until late 1946, when the death knell was sounded for the band business. Harry James, along with Goodman and many others, disbanded.

Then, surprise of surprises, Harry James was back less than six months later with a new, swinging band. This time it was jazz, and Harry cut his prices and even took on one-nighters. Later, there were arrangements by Neal Hefti, which gave the band a Basie orientation. Harry James was waiting again and so was his band.

It continues. Harry James has been committed to the Big Band sound since the fifties and is one of the very few who have managed to keep the swing tradition alive. □

"Let Me Off Uptown"

No audience cheered Goodman's solos as loudly as they cheered Krupa's breaks. Gene Krupa was glamour. Teenaged girls in saddle shoes swooned and thousands of boys drove their neighbors berserk on credit-purchased Wurlitzer drum sets.



Frank Driggs Collection

GENE KRUPA

Gene Krupa was a perfect symbol of the Big Band Era. Even today his name is, for many people, synonymous with Swing. For Krupa was the handsome, young, gum-chewing showman—jet black hair wildly disheveled, bow tie askew, perspiration staining through his heavy white dress jacket—grinning, pleased with what he was doing and pleased with the high spirits he elicited from his audience. He always seemed exhilarated, always intensely glad to be there. He was not the greatest drummer in the world, but he was, beyond any doubt, the most enthusiastic.





Gene Krupa

THE GENE KRUPA BAND, 1938

SAXOPHONES

Bob Snyder
Sam Donahue
Mascagni Ruffo
Sam Musiker

TRUMPETS

Nick Prospero
C. Frankhauser
Tom Goslin

TROMBONES

Toby Tyler
Bruce Squires
Dalton Rizzotto

DRUMS

Gene Krupa

BASS

Horace Rollins

GUITAR

Ray Biondi

PIANO

Milton Raskin

VOCALISTS

Irene Daye
Leo Watson

Frank Deane Collection

THE COMPLETE HISTORY OF THE BIG BANDS

Until March of 1938, Krupa was the star of the Benny Goodman band. Within the context of the band, he probably had a greater following than the King of Swing himself. No audience cheered Goodman's solos as loudly as they cheered Krupa's breaks. Gene Krupa was glamour. No one (with the possible exception of the entire Lunceford Band), could match his colorful flamboyance. The kids loved him. Teenaged girls in saddle shoes swooned and untold thousands of boys drove their neighbors berserk as they attempted to emulate him on credit-purchased Wurlitzer drum sets.

There were rumors early in 1938 that he and his boss weren't seeing eye to eye, but it was unthinkable to critics and public alike that Krupa would ever leave his station up there behind the back line of the Goodman Band. Then, on the stage of the Earle Theater in Philadelphia, just a few months after Goodman's famous Carnegie Hall concert, an argument with Benny took place in full view of the paying customers.

On Saturday night, April 16, 1938, in the Marine Ballroom on Atlantic City's Steel Pier, The Gene Krupa Orchestra played its premier engagement before an audience of 4000 impassioned swing fans. They hung from the rafters, shagged and trucked and lindyed and threatened to sink the pier with their wild exuberance. The band responded to their enthusiasm by playing one killer-diller after another, blasting the house down while Krupa attacked with an onslaught of drumming that whipped the fans into a frenzy! Soft-tempoed ballads were interspersed throughout for breathing purposes, sung by an attractive young Billie Holiday imitator named Jerry Kruger.

A few weeks later, both Gene Krupa and Benny Goodman happened to be playing dates in Philadelphia. To show there were no hard feelings, the Krupa Band challenged the Goodman Band to a

game of baseball. Final score: Goodman-19, Krupa-7.

A little later, vocalist Irene Daye joined up, and did some nice work on recordings of "Drum Boogie," "Sweetheart, Honey, Darling, Dear," and "Drummin' Man." Also new to the band at about that time were Sam Musiker, Shorty Sherock, Sam Donahue and Corky Cornelius.

In 1938, Leo Watson recorded some scat numbers with the Krupa Band, among them one of the best examples of scat singing ever, "Tutti Frutti."

Generally speaking, the band's personal appearances swung far better than its recordings. Much of Krupa's recorded output between 1938 and 1940 seemed to be playing it safe, with considerable emphasis on commercial pop tunes played in a less than distinguished manner. Nevertheless, there were enough good swinging sounds to assure the fans that something was happening out there and Krupa could still swing when he wanted to. Some of the best recordings during those years were "Apurksody" ('Krupa' spelled backwards, plus the last syllable of 'rhapsody'), with some fine solo work by tenor man Sam Donahue; "Wire Brush Stomp" and "Bolero At The Savoy," featuring Gene's expressive drumming; Donahue's arrangement of "Quiet and Roll 'em" with superb ensemble saxophones and good solo work by clarinetist Sam Musiker; "The Sergeant Was Shy," from an Ellington original, featuring the Rex Stewart-like trumpet of Corky Cornelius; and "Who," with its exhilarating chase between Clint Neagley's alto and Sam Donahue's tenor.

In 1941, singer Anita O'Day and trumpeter Roy Eldridge provided the stimulation the band was in such desperate need of, and propelled it to a level of popularity it had never realized before.

Anita O'Day was one of just a handful of authentic jazz singers



Frank Driggs Collection

The Gene Krupa sax section.

working with big bands at the time. A hip personality who fit in perfectly with the band, she even wore her own version of the band uniform instead of the standard evening dress. She was a distinct personality, a musician. In Krupa's words: "She was a wild chick all right, but how she could sing!"

Roy Eldridge was and still is one of the greatest of the trumpet players, the rare artist who has always been ahead of his time, an innovator who has never stopped growing. His solo passages on the Gene Krupa recordings of the time are breathtaking. Gene, long a Roy Eldridge fan, was overjoyed at his good fortune in acquiring Roy for the band. It was Eldridge's idea, despite the fact that he had a fairly successful group of his own at that time.

For about two years, the Krupa Band, featuring Roy and Anita, made some of the best recordings of the Big Band Era. Anita created fine vocals out of "Georgia On My Mind," "Thanks for the Boogie Ride," "Murder He Says," and a swinging, plaintive melody, "That's What You Think," with phrasing akin to Eldridge's trumpet.

Roy's solo horn was sensational in the extremely fast-tempoed recording of "After You've Gone" and brilliant in "Rockin' Chair," a *chef d'oeuvre* of the trumpet on the scale of Berigan's "I Can't Get Started." The session for "Rockin' Chair" was a particularly difficult one, with innumerable takes. That night, the band was playing at The Pennsylvania, in New York, and as Gene Krupa tells it, Roy was playing "Rockin' Chair" again, but this time with big tears in his eyes. When Roy finally lowered his horn, after fluffing the last few notes, Krupa was shocked to see the trumpet player's lip looking like raw hamburger.

Eldridge and O'Day collaborated on some very popular sides, among them "Green Eyes" and the biggest hit of all, "Let Me Off Uptown." Unfortunately, despite their musical compatibility, the two developed personal problems between them, and the ill feeling they expressed toward one another began to affect the morale of the entire band. In early 1943, the problem was solved when Anita left to get married.

In May of 1943, Gene Krupa was busted on a marijuana possession charge, a very serious offense in those days. After a few weeks in jail, the charge against him was dropped due to the recantation of testimony of the main witness for the prosecution. Krupa, instead of returning to his big band, studied harmony and composition, then returned to Benny Goodman for a few months, and after that joined Tommy Dorsey. (He appeared unannounced on stage with Tommy's band at NY's Paramount, and the surprised audience cheered themselves hoarse.)

After a few weeks with Dorsey, Krupa once again formed his own band. He tried to emulate Dorsey's outfit of the time, by installing a large string section. (The less said about the Krupa band of that period, the better. As George T. Simon put it, "Horace Heidt would have loved him.") After a while the fiddles went, and Krupa once again was swinging. The first major effort was a recording of Eddie Finckel's "Leave Us Leap," and Gene once more was off and running. As time went on, Anita O'Day rejoined, then other young and brilliant musicians, including Charlie Ventura, Red Rodney, Don Fagerquist, Teddy Napoleon, and singer Dave Lambert, soon to be of Lambert, Hendrix and Ross. The new band was very modern and bop influenced. It did well. One of the most important additions was a young Philadelphian named Gerry Mulligan, whose innovative arrangements gave more than just a hint of the future.

Gene Krupa, despite his wildly colorful persona behind the drums, was a sober and responsible leader, well-liked and respected by all who knew him. His contribution to the Swing Era was immense. After giving up his big band in 1951, because of ill health, Krupa formed a school of drumming with Cozy Cole. Later, in 1959, he was played by Sal Mineo in a biographical film, *The Gene Krupa Story* in which he played the drums for the soundtrack. □

JIMMIE LUNCEFORD

THE JIMMIE LUNCEFORD BAND, 1938

"Tain't What You Do..."

SAXOPHONES

Willy Smith
Joe Thomas
Ted Buckner
Earl Carruthers
Dan Grissom

TRUMPETS

Eddie Tompkin
Paul Webster
Sy Oliver

TROMBONES

James Young
Russell Boles
Elmer Crumbley

DRUMS

Jimmy Crawford

BASS

Mose Allen

GUITAR

Albert Norris

PIANO

Edwin Wilcox

VOCALISTS

Dan Grissom
Sy Oliver
Joe Thomas
Paul Webster
Trummy Young

The flashing brass as musicians pointed their horns skyward, the entire section on their feet, derby mutes waving in unison, made it clear to one and all that this was a band enjoying itself. It was beyond a doubt the most colorful of the Big Bands.



The Jimmie Lunceford Harlem Express

Frank Driggs Collection



The Lunceford Band rehearses.

During its golden years, the Jimmie Lunceford Band was the most popular band in Harlem. Its spirit was infectious, no one could stand motionless in its presence. The Lunceford elan communicated a feeling of good will and rollicking fun. It was a robust band that always sounded as if it were enjoying itself. It was arranger Sy Oliver's contention that the sum total of the band was at least twice as good as the sum of its parts—its spirit drove it to play well over its head.

For an example of the contagious Lunceford quality before a live audience, one could go back to a November evening in 1940, to New York's Manhattan Center, where *Martin Block's Marathon of the Big Bands* took place. The "contest" included swing bands and sweet bands and all the categories in between. Present were the bands of Glen Gray, Glenn Miller, Benny Goodman, Guy Lombardo, Les Brown, Count Basie, and 22 others! Each group was allotted 15 minutes playing time before a crowd numbering over 6000. The proceedings began at eight PM and ended the next morning after four.

When the Jimmy Lunceford Band ascended the stage, it received a greeting no less fervent than that of any other band. Things changed, however, before the end of the first number. The crowd went wild. When Lunceford's allotted time was used up, an hysterical audience refused to let the band leave the stage. They stomped and shouted for more, upsetting the schedule and forcing Jimmie's men to play encores. Of the 28 bands performing that night, only Lunceford's stopped the show.

Jimmie Lunceford was born on June 6th, 1902, in Fulton, Missouri. While in high school in Denver, Colorado, he studied music with Paul Whiteman's father, the well-known teacher, Wilberforce J. Whiteman. Later, Lunceford received a BA in music from Fisk University and went on to New York to do post-graduate work at CCNY. During his free time off campus, he worked with Elmer Snowden's band and with the well-known Wilbur Sweatman.

In the mid-twenties, Jimmie Lunceford formed a student band while teaching music at Manassa High School in Memphis. During the summer recesses, the school band played many dates in the area, ranging further from its Memphis home base each year.

In December of 1927, The Jimmie Lunceford Manassa High

School Band had its first recording date. The session produced sides: "Memphis Rag" and "Chicksaw Stomp." The record drew no critical acclaim, but is notable for the fact that two musicians, bassist Moses Allen and drummer Jimmy Crawford, were on the date. Both men were to continue on with Lunceford through the thirties.

After a while, three of Jimmy's schoolmates from Fisk joined up. Two of them, alto saxophonist Willy Smith and pianist Edwin Wilcox, were also to be around for a long time.

In the summer of 1929, the decision was made for the band to become a full-time professional outfit.

By 1929 they had achieved some local popularity, but despite a few summers in Lakeside, Ohio, and a regular radio show over a Memphis station, the Lunceford men had some rough times on the road. Things got a little better when the band established itself in Buffalo, New York, where for a short time Jonah Jones sat in the brass section.

Then in 1933, The Jimmie Lunceford Orchestra arrived in New York. After a few months of theater dates and touring in the area, it opened at The Cotton Club in January of 1934. It was a long and successful engagement and paid off in the publicity and exposure the band needed. From then on it was upward and onward.

Any discussion of the Lunceford band must also deal with its chief arranger, Sy Oliver. Oliver, one of the great arrangers of the Swing Era, wrote his first orchestrations for the Zack White band for whom he played trumpet. In a relatively short time, he heard a rehearsal and, impressed with the precision of the band, asked Jimmie if he could try writing a few arrangements for him. Lunceford gave him the nod and on receipt of his initial effort, offered him a job. Sy Oliver jumped at the chance.

The Lunceford style hadn't jelled by 1933, but the seeds were there, planted in the

arrangements of Edwin Wilcox and Willy Smith. Sy's ideas were a perfect alignment with what had gone before. In a very short time he developed a style for the band that was to become its total identity. Eschewing the four-to-the-bar riff form of Basie, Oliver created a light, buoyant, two-beat swing. His arrangements, though far more complex musically than either Basie's or Goodman's, seemed simple and relaxed to the ear. Sy Oliver, who also sat in the trumpet section, turned them out as fast as the band could record them, one swinging romp after another: "For Dancer's Only," "My Blue Heaven," "Organ Grinder's Swing," "Swanee River," (recorded later by Tommy Dorsey, using essentially the same Oliver arrangement), "Four or Five Times," "My Blue Heaven," "Dream Of You," "Lonesome Road," "Le Jazz Hot," and many others, including the band's biggest all time hits, "Cheatin on Me" and "Tain't What you Do" ("... It's the Way Hacha Do It").

Critic Albert McCarthy, in his book *Big Band Jazz*, said: "In Sy Oliver, the Lunceford Band possessed an arranger of genius, seemingly capable of endless variations within the course of a single score." Sy Oliver left the band in midsummer of 1939, and was soon arranging for Tommy Dorsey. He had become highly valued as an arranger and in later years produced scores for many bands, including Billy May's and Sam Donahue's. In recent times he has been arranging for his own big band which is in residence for a good part of the year at the RCA Building's Rainbow Room in New York.

There were other arrangers working with Jimmie Lunceford, the most outstanding of whom, in the early days, was Edwin Wilcox, Lunceford's brilliant pianist. It was Wilcox to whom Sy Oliver (and others) give credit for developing the beautiful sax ensemble choruses unequalled by any other band.

After Sy Oliver left, Billy Moore took over the arranging

chores, remaining, for the most part, within the Oliver tradition. His biggest hit for the band was "What's Your Story Mornin' Glory," recorded in 1939. There was also, "Intermission Riff," "Belgium Stomp," and other numbers that indicated the band had been left in good hands.

Despite the early problems and the long hard road to success, the band's morale was always high. Jimmie Lunceford was a stern disciplinarian and in the words of Sy Oliver, like a teacher in a schoolroom. He was completely consistent, thereby providing a much needed feeling of security to the men in the band. They, on the other hand, took a great deal of pride in their work, so much so that the various sections of the band competed against one another. If someone in the sax section goofed, the men in the other sections would kid him about it and sometimes even stomp their feet on the bandstand in gleeful reproach. Jimmie eventually put a stop to it because he felt that it had a tendency to ruin the few remote broadcasts they managed to get.

On the road, the Lunceford band reveled in practical jokes and good-natured banter. Everyone seemed to get along well, with no record of deep conflicts or misunderstandings during the band's prime years (1936-1942). Such high morale is nothing short of amazing, considering that the Lunceford band was just about the lowest paid group of men of all the big name bands. It also had one of the more murderous schedules. In 1942, for example, the band played roughly 200 one-nighters, over 15 weeks of theater dates, a four-week location job, and then topped it all off with a two-week vacation without pay! The reason for the low salaries went back to those rough days when Jimmie needed investors to keep going. As things turned out the band ended up in the financial grasp of a gentleman named Harold Oxley. Even Jimmie Lunceford himself was on salary. □

GLENN MILLER

THE GLENN MILLER BAND, 1938

"In the Mood"

SAXOPHONES

Hal McIntyre
Tex Beneke
Wilbur Schwartz
Stan Aaronson
Bill Stagmire

TRUMPETS

Bob Price
Bob Barker
Johnny Austin

TROMBONES

Al Mastren
Lightnin
Glenn Miller

DRUMS

Bob Spangler

BASS

Rolly Bundoc

PIANO

Chummy MacGreggor

VOCALISTS

Marion Hutton
Ray Eberle
Tex Beneke

He conducted with his horn hanging loosely by his side, eliciting the romance of soft, golden reeds and crisply muted brass. It was a dance band—one of the best that ever blew a note.



*Glenn Miller and
his trombones, 1942.*

Frank Driggs Collection



Glenn Miller

Frank Driggs Collection

In the spring of 1939, men and women coast to coast began falling in love with a new music being broadcast almost every night on a remote from Frank Dailey's Meadowbrook, just outside New York City. Not only were they falling in love with their radios, but a surprising number of them were also falling in love with each other. The *Miller Sound* was responsible. It was the most romantic orchestral voicing since Strauss and Lehar. The Miller Sound—soft, golden reeds, liquid velvet, backed by the crisp silk of muted brass—was probably responsible for the finalization of an untold number of marriage proposals and at least partially accountable, along with the entire Second World War, for the subsequent baby-boom.

Glenn Miller, a fine arranger, began experimenting while still working for Ray Noble. Finally, with his own band, he settled on a musical device which, though simple, required a high order of musicianship on the part of his sax section. The *sound* that was to jet Glenn Miller to stardom was brought about through the use of a B-flat clarinet playing lead exactly an octave above a second tenor lead line. The addition of a fifth alto completed the formula.

Miller organized his band early in 1937. It was a long, rough journey to the Meadowbrook, through two years of hard luck and frustration. Glenn, a stickler for musical proficiency, was on a tight budget and had a difficult time finding musicians who were even competent. There simply wasn't sufficient money to hire more than a few sidemen experienced enough to play scores. Nevertheless



Courtesy of RCA

Glenn Miller worked hard with what he had, a group consisting, for the most part, of young, eager, but green musicians, whom he schooled for hours every day in a second-floor walk-up studio on Manhattan's West 54th Street. It was as if he were drilling a high school dance band.

The first recording date for Decca, in March of 1937, required the use of a number of outside, veteran musicians, all friends of Miller's. Because he could not find a drummer who suited him, he asked his pal, George T. Simon of *Metronome* magazine, to play drums on the date. Simon played well. The band was also augmented with the considerable talents of Manny Klein, Charlie Spivak and Sterling Bose on trumpets, Dick McDonough on guitar and Howard Smith on piano. The session included "Moonlight Bay" and "Peg o' My Heart" out of a total of six sides that took three hours to record. Contrast this to a record session a short time later at which only band regulars were used and it took five hours to cut only two sides! None of these early recording sessions, however, produced anything characteristic of the later Glenn Miller Band.

During its first two years, Murphy's law seemed to be governing the fortunes of the orchestra. Everything that *could* go wrong *did* go wrong. Few of the paying customers cared for the band. There were numerous breakdowns on the long, icy roads between winter one-nighters, for some of which Glenn accepted as little as \$200, just to keep the band on the road and working. There were the usual personnel problems and many that were not so usual. Toughest of all was finding the right musicians—there was an almost constant turnover. The biggest problem in that department, and one that was to plague Glenn through this entire period, was drummers. He was not to be happy until the spring of 1938, when Bob Spangler joined up for a while.

Miller and drummer Moe Purtill.

Nevertheless, as time went on, Glenn Miller did manage to acquire the services of at least a handful of top-notch sidemen. Into the fold came the marvelous clarinetist Irving Fazola, an instrumentalist whose presence allowed Miller to use a clarinet lead on a regular basis for the first time. (The Miller Sound was heard initially on a radio remote in the winter of 1937 from the Raymor Ballroom located "In Beautiful, Metropolitan, Downtown Boston"). Then there was trumpeter Les Biegel, saxists Jerry Jerome and George Sirevo, pianist Chummy McGregor, who was to be with Glenn for years to come, and the lovely singing talents of sexy Kitty Lane.

Despite the partial but important improvement in the band's personnel, hard times continued to dog Miller. Things got so bad that he actually disbanded temporarily in January of 1938. He worked with Tommy Dorsey for a short time, then switched managers (to Cy Shribman who handled Shaw and Herman), and prepared to start again.



Courtesy of RCA

The new band included some of the more talented holdovers from the previous group, plus Wilbur Schwartz, an extremely talented clarinetist, to replace Fazola, an exciting Philadelphia trumpet player named Johnny Austin and a tenor player and singer whose name would become synonymous with Miller's: Tex Beneke. As the boy vocalist, Glenn Miller hired Bob Eberle's brother Ray, who before his job with the Miller band, had never sung a note professionally.

Miller switched from an emphasis on a two-beat style to four-to-the-bar. His appreciation of the Lunceford band was obviously responsible for his own early two-beat style, but now it was the Kid From Redbank—Count Basie—whom he admired. Like the Count's band, Miller's swing depended, to a large extent, on a four-beat riff approach. Of course, Miller was never as loosely swinging as Basie. The Miller band was tight and disciplined, concentrating far more on precise ensemble playing than on solos and a free interpretation of the music. Even Glenn Miller himself didn't solo very often. For the most part, he conducted with his horn hanging loosely by his side. The Glenn Miller Band was a *dance band*—one of the best dance bands that ever blew a note. It played swing tunes and ballads meant to please the majority of Americans, music to dance and romance to. Its only serious rival was the Tommy Dorsey Orchestra.

The band played ballrooms in the New England area, and a semi-regular gig at New York's Paradise Restaurant, a Broadway nightclub that catered especially to out-of-town butter-and-egg men. The Glenn Miller Band played the floor shows, getting second billing to a mickey-mouse outfit called Freddy Fisher's Schnickelfritzers! It was all quite demoralizing for the band. The floorshow music was dull and corny

and so depressing that the sidemen, uninspired and bored, found it impossible to shift gears for their nightly radio remote. A number of musicians quit, unable to stand it. One of these was vocalist Gail Reese, a severe loss to Glenn.

Then a breakthrough: a contract to play the next season at the Glen Island Casino. An extended Glen Island date was valued by every band in the industry. Its publicity value, exposure and radio remotes were worth their weight in gold. New or struggling bands were often willing and eager to work there even at a financial loss. Miller jumped at the opportunity. Meanwhile, an offer came from Frank Dailey for a Meadowbrook engagement that would fill in the time until the summer opening at the Glen Island Casino. Meadowbrook gave Glenn the time to whip the band into shape and make the necessary personnel changes. To Miller's delight, it was also the place where drummer Moe Purtill, who had been sitting in for a few nights, decided to give up his teaching and stay with the band. Glenn finally had the drummer he wanted.



Courtesy of RCA

Captain Glenn Miller

aggregation that would eventually go overseas with him. Glenn Miller selected his musicians from among those who took their basic training in Atlantic City. Throughout the spring of 1943, the G.I. musicians arrived and settled in. Miller made his first trumpeter, Zeke Zarchy, first sergeant. Drummer Ray McKinley was made tech sergeant. Also from the old band were arranger Jerry Grey, trombonist Jim Priddy and bass man Trigger Albert. Next to show up was Goodman alumnus Mel Powell, pianist and arranger, who would prove invaluable to the unit in heading up the jazz group. Draftees and enlistees from many of the major name bands began flocking to New Haven. Soon there was a band, a very big band, including a good part of the Cleveland Symphony string section. Captain Glenn Miller had his choice of the best of the best, and Uncle Sam was paying the freight.

It wasn't long before cadets were drilling in the Yale yard to the "St. Louis Blues" and "Blues In The Night" played as marches. When the Commandant complained and ordered the Captain to play traditional Sousa marches, Miller countered by asking him if the Air Force were also flying airplanes from the last war. He won his point.

Early in 1943, the band participated in a scheduled radio series from New York, sponsored by the recruitment service. It lasted about a year, during which time Miller pulled every string he could grab hold of in an attempt to get his unit overseas. The strain showed. From time to time, the Captain was accused of rank pulling with musicians he'd been close to for years. One such incident involved his order that all personnel shave off their mustaches in order to look more like soldiers. The order created some problems among the mustachied horn players, affecting their embouchers, causing them discomfort and affecting their playing. Fortunately the Captain pulled his rank only rarely.

In the spring of 1944, Glenn Miller's Army Air Force Band went overseas. According to George T.

Simon, who was with the organization at the time, the band embarked for England with the following personnel: 20 string players, five trumpets, four trombones (not including Glenn), one French horn, six reeds, two drummers, two pianists, two bassists, a guitarist, three arrangers, a copyist, five singers, two producers, an announcer, two administrators, two musical instrument repairmen, plus Warrant Officer Paul Dudley and First Lieutenant Don Haynes, who had been Glenn's personal manager in his civilian band days.

Miller found himself in London waiting for his requisitioned trucks. In order to get to work and also prevent the band from being decimated by buzz bombs, he made a deal with the RAF to move the band to Bedford. In exchange Miller played a concert for them.

For almost six months the band worked steadily at AAF bases and service camps up and down the British Isles. They made several broadcasts daily over the BBC, breaking the unit up into a jazz group, a dance band and a string orchestra.

After D Day, Major Glenn Miller began agitating to get the band over to France. It took a while. Finally, on the night of December 15, 1944, Miller took off with three others for Paris, in order to set up for his unit's imminent arrival. He never made it.

There has been much conjecture down through the years over what actually happened to the aircraft. The chances are quite good that the bad weather was responsible. It was so bad in fact that the RAF had cancelled all transport operations. Thus it would seem extremely doubtful that Miller's death can be attributed to enemy fighters, as they too would have been grounded, or operating under limited visibility conditions. (There was also no evidence of recent German

night-fighter activity in the area). Other rumors have linked the disappearance of Miller's aircraft to friendly flack mistaking the aircraft for the enemy, also highly unlikely as no competent wartime pilot ever took off without first checking his aircraft's IFF, a device that sent out a coded recognition signal to friendly forces.

Major Miller showed courage. His fear of flying was well known amongst his friends, and to take off into extremely bad weather conditions, when he could easily have waited as much as a day or two, showed extreme devotion to duty on his part.

The Miller band stayed overseas, went to France. It worked under the combined direction of Haynes and Dudley, with Jerry Gray, Ray McKinley, Mel Powell, George Ockner and Johnny Desmond leading the various units. Eventually it was Master Sgt. Ray McKinley who grabbed hold of things and took over most of the responsibilities of leadership. During its one-year stay in Europe, the Glenn Miller Band made 300 personal appearances and played live to well over 600,000 servicemen and women. There were also 500 radio broadcasts and a slew of recordings for V discs.

After the war, Tex Beneke took over the Miller book and the band was featured as The Glenn Miller Band with Tex Beneke. They opened, with the blessings of Glenn's wife Helen, at the Capitol Theater in New York. It did well for a while, but Tex was no leader of men, and after a time the Miller estate ended the relationship. Later the official Miller band was headed by Ray McKinley, who did a fine job with it for ten years. Following Ray, was the talented clarinetist, Buddy De Franco. Since then the band has worked with a few others, including, just a few years ago, at New York's St. Regis Roof, Peanuts Hucko.

Glenn Miller's career as a bandleader lasted just eight years, but the music goes on. □

ARTIE SHAW

THE ARTIE SHAW BAND, 1938

"Softly As In a Morning Sunrise"

CLARINET

Artie Shaw

SAXOPHONES

Les Robinson
Tony Pastor
Hank Freeman
Ronny Perry

TRUMPETS

John Best
Claude Bowen
Chuck Peterson

TROMBONES

Russell Brown
George Arus
Harry Rogers

DRUMS

Cliff Leeman

BASS

Sid Weiss

GUITAR

Al Avola

PIANO

Les Burness

VOCALIST

Billie Holiday

He was a perfectionist, a serious and dedicated musician with impeccable taste and strong personal ideas. The personnel of his many groups reads like a who's-who of the Swing Era.

Artie Shaw



Artie Shaw was one of the great musicians and bandleaders of his time. He was also known as the most outspoken and controversial. In the November, 1939 issue of *Metronome* magazine, he was quoted in an interview: "Frankly, I'm unhappy in the music business. Maybe I don't belong in it. I like the music part—love it and live it, in fact—but for me the business part just stinks! I'm not a business man. If I wanted to go into business, I'd enter Wall Street and at least keep regular hours!"

Courtesy of RCA

Shaw's negative attitude toward jitterbugs, autograph hunters and "primadonna musicians" was also well-known. He was an intelligent and articulate man of great sensitivity, whose interests extended far beyond the music business, and because of his early lack of tolerance for those who did not share his awareness and intellectual interests, he was thought of by some musicians and others in the business as something of an intellectual snob. Though an extremely popular bandleader, Shaw was resented by many fans for what they took to be an aloof and superior attitude on his part, which he reinforced from time to time with impassioned outbursts directed toward critics and others whom he insisted had no real knowledge of music; at jitterbugs and noisy fans who disrupted his performances; and at press and public alike, whenever they interfered or even expressed an interest in his private life.

It was a tumultuous private life, complete with many marriages and divorces, including those to film stars Lana Turner and Ava Gardner, best-selling novelist Kathleen Windsor (*Forever Amber*), and Jerome Kern's daughter, Betty.

In the fall of 1938, Shaw came off the road to open at the Cafe Rouge of New York's Hotel Pennsylvania. Because the road schedule had been tough and unrelenting, tensions were high. On the night of November 18th, after the last show of the evening, he called his musicians together for a meeting in his hotel room and turned the band over to them. He was quitting—packing it in! He'd had it, he was splitting to Mexico! With the band at the peak of its career, he left that very night.

George Auld was elected by the band's membership to take over—but an Artie Shaw Band without Artie Shaw could not last. Despite Auld's sure hand and excellent musicianship, it faded within three months.

Artie Shaw paced

restlessly around Acapulco and Mexico City, listening to Mexican music and jamming with Mexican musicians. He was in Hollywood just after the start of the New Year. By the middle of February he was busy rehearsing a new band.

Artie Shaw was born in 1912 and spent his youth growing up in New Haven, Connecticut. As described in his best-selling book, *The Trouble With Cinderella*, Shaw spent his teenage years, before moving on to New York, working with the bands of Austin Wylie and Irving Aaronson, for whom he played tenor.

While waiting for his 802 (Union) card in New York, he hung out at Pod And Jerry's, sitting in with Willy "The Lion" Smith. Later he worked with the bands of Paul Sprech, Roger Wolfe Kahn and Red Nichols. He was gaining a reputation as a talented and responsible musician and was working regularly with various studio bands. Then in a gesture foreshadowing similar moves in the future, he gave it all up to become a farmer!

Artie Shaw's career in agriculture lasted about a year. Once back in New York, he was again very much in demand as a studio musician.

In May of 1936, Shaw participated in a swing concert, fronting his own group for the first time. Not only was the group unorthodox, consisting as it did of clarinet, viola, two violins, cello, guitar, bass and drums, but so too was the music it played: an original composition by Shaw called "Interlude In B Flat." To everyone's surprise, including Shaw's, the "band" was well received.

After accumulating some backing, Shaw enlarged on the basic idea, and created a band equally as exotic as that first small group. It consisted of two trumpets, one trombone, one tenor sax (Tony Pastor), four strings, a four-piece rhythm section and Artie on clarinet. *It swung*.

During the fall and winter of 1936, the band toured and recorded for Brunswick (US). It

produced music that to this day sounds fresh and alive. No one, then or later, could handle strings as well as Artie Shaw. The problem that most leaders usually had with strings, is that they used them as adjuncts, or add-ons to the conventional band sound. The results were often pretentious. Not so with Shaw, whose string voicings were always an integral part of the music. In fact, when listening to those early Brunswicks today, one is struck with their relaxed simplicity. Yet it was jazz, melodic and honest, played with what was to become the typical Shaw vitality. Two recordings in particular made by this band are among the most interesting of the era, and along with some later creations by The Gramercy Five, a future small group of Shaw's, they undoubtedly represent the most delightfully enchanting jazz ever recorded. "Sweet Lorraine" and "Streamline" are as refreshing today as they were on the day they were recorded.

In March of 1937, Artie Shaw organized a conventional band consisting of the usual five brass, four reeds and four rhythm. Many of the arrangements were written by Shaw himself and set the band's style, which eschewed such popular swing mechanisms as shout choruses and rousing musical climaxes. It also stayed away from the hackneyed riff stylization so often displayed by Miller, Clinton and some other white bands when they were attempting to "swing." Many of the young musicians who were later to help put together the post-war modern-jazz movement saw in Shaw's music the portent of things to come. Cannonball Adderley once remarked that Shaw had one of the original cool bands.

It was this band that catapulted Artie Shaw to fame and fortune. His new recording contract was with RCA and there were many hits: "Indian Love Call," "I Surrender Dear," "Back Bay Shuffle," "Night And Day," "Solo Flight," "Non Stop Flight,"



Courtesy of RCA

Artie Shaw

"Free Wheeling," "Nightmare," "Softly As In A Morning Sunrise," "Ziguener," "Deep Purple," "Vilia," "I Didn't Know What Time It Was," "Carioca," "One Foot In The Groove," "All The Things You Are," "I Poured My Heart Into A Song," "Serenade To A Savage," "Donkey Serenade," and a gorgeous collaboration with Billie Holiday, "Any Old Time."

Because of contractual problems involving two recording companies, Lady Day made only this one side with Shaw. A pity—she swung beautifully with the Artie Shaw Band. During her nine months with the band, she, according to her later comments, suffered considerably because of racial prejudice. None of this well-justified bitterness was directed against Artie Shaw or any of the musicians, whom she spoke highly of, but at the public.

On the first recording date under the new RCA contract, the band waxed an obscure Cole Porter melody, "Begin The Beguine." In a very short time the record became a

tremendous hit, probably Shaw's most popular record, much to the surprise of the recording director who was against the tune from the start.

In *The Trouble With Cinderella*, Artie Shaw described the physical and emotional strain he felt during the period preceeding his 'escape' to Mexico. He was on a thin edge, close to a physical and mental breakdown. The trip seemed to help, for while in Mexico he planned a large sixty-five-piece orchestra. In Los Angeles it was whittled down, because of economic considerations, to a still massive thirty-three pieces. The new band was primarily for recordings, as Shaw had commitments to fulfill for RCA. One of these sides was another mammoth hit, "Frenesi."

The success of this studio band encouraged Shaw to put together a similar band for live dates, in addition to recordings. The new band was literally built around his small group, The Gramercy Five, and consisted of six brass, four saxes, four rhythm, and nine strings. The Gramercy Five had also been recording a series of hit records: "Cross Your Heart," "Summit Ridge Drive," and "Special Delivery Stomp" (clarinet, trumpet, harpsichord, bass and drums).

The big new band opened at the Palace Hotel on September 12, 1940 to popular and critical acclaim. After seven months, Shaw disbanded, leaving a legacy of some fine recordings, including a quintessential "Stardust," and a magnificent tour-de-force titled, "Concerto For Clarinet."

In the autumn of 1941 he organized again. This time it was only twenty-two pieces. Notable was a recording featuring a vocal and trumpet solo by Hot-Lips Page: "Take Your Shoes Off Baby And Start Running Through My Mind." There were also exciting recordings of: "Deuces Wild," "Blues In The Night," and "St. James Infirmary." This band lasted until January, 1942.

In April, Artie Shaw joined the Navy. He enlisted as an

ordinary seaman and after boot camp served aboard a mine sweeper in the New York area. Then the Navy decided to take advantage of the talent they had on hand and ordered Shaw to Newport, R.I., to take over a band already in existence. It wasn't a very good band. Shaw, now a CPO, made a lot of noise, until he was granted permission to form a band that would be worthy of both himself and the Navy.

It was a hell of a band! It featured among others, Max Kaminsky, Johnny Best, Dave Tough and Sam Donahue. In no time at all, it shipped out to the Pacific. During the course of its existence under Shaw, it hitchhiked all over the theater, playing navy bases, ships, jungle airstrips, and tiny atolls. It went through hell, coping with the ravages of jungle rot on both men and instruments, and surviving over a dozen enemy attacks.

In November 1943, Shaw was out of the Navy and in bad shape. Donahue took over the Navy band and turned it into what is thought to be the best service band of World War II. Shaw retired to Hollywood and his then current wife (Betty Kern) and baby son.

In the fall of 1944, Artie Shaw had still another band. It was one of his best—seventeen pieces with no strings, and featuring Roy Eldridge. The critics were once again impressed. Leonard Feather wrote that the band demonstrated "a refreshing lack of bad taste and bombast."

Albert McCarthy called it: "The most modern and thoroughly jazz-oriented group that Shaw ever fronted."

There were a large number of recordings, some of the best the band ever made. In January of 1945, Artie Shaw recorded "S Wonderful" and indeed it was. Others were "Tea for Two," "Little Jazz," (Eldridge's nickname), "These Foolish Things," "I Can't Get Started," and "The Maid With The Flaccid Air."



Frank Driggs Collection

Artie Shaw rehearsing his band in Nola Studios, New York City, 1941.

Then under a new recording contract with Musicraft: "The Glider," "The Hornet," and a magnificent "What Is This Thing Called Love," featuring a bright new young vocalist named Mel Torme, and a swinging vocal group, The Mel Tones.

Artie Shaw remained in the music business until 1954. There were other bands, all magnificent, all swinging. Shaw was a musical perfectionist, a serious and dedicated musician with impeccable taste and strong personal ideas. He brooked no compromise when it came to musical quality.

The personnel of his many groups reads like a who's-who of the Swing Era. A partial list would

include musicians George Arus, Al Avola, Cliff Leeman, Buddy Rich, George Auld, Tony Pastor, Bob Kittis, George Wettling, Billy Butterfield, Vernon Brown, Jerry Jerome, Johnny Guarneri, Nick Fatool, Oran "Hot Lips" Page, Lee Castle, Max Kaminsky, Ray Coniff, Jack Jenny, Dave Tough, Sam Donahue, Roy Eldridge, Dodo Marmarosa and Barney Kessel. Vocalists included Peg La Centra, Billie Holiday, Helen Forrest, Leo Watson, Georgia Gibbs, Paula Kelly and Mel Torme. Arrangers were Jerry Gray, Harry Rogers, Al Avola, Ray Coniff, and Artie Shaw himself.

The guy could do anything, and everything he did, he did to perfection. □

"Clap Hands! Here Comes Charlie!"

CHICK WEBB

Chick Webb, one of the great drummers of the Swing Era.



Driven by drummer Webb's rock-steady beat, the band could sustain a half-hour or more of non-stop, straight-ahead, tempestuous jazz, catapulting its audience into near frenzy.



The Chick Webb Band was never adequately recorded. Its great moments exist today only in the memories of its fans and on the now yellowed pages of its adoring critics.

In its day there was no long-playing record technology, no endless tape with which to record the extended swinging sessions of Webb's band as it rocked Harlem's Savoy Ballroom to its very foundations. (This is not just another reading of the old cliché—during at least a few of Webb's evenings there, the Savoy management was seriously concerned as to whether their building could take it!) The band, with drummer Chick Webb's rocksteady beat driving it, would often sustain a half-hour or more of non-stop, straight-ahead, tempestuous big band jazz, catapulting its audience into near frenzy.

At least half of what the band played during its long residency at the Savoy were head arrangements. Each performance was unique. The Chick Webb Band cried out for on-location recording. There was very little of it. The short, commercial 78rpm, studio recordings of the band, present just an outline of what it could really do.

On May 11th, 1937, The Savoy featured a battle of the bands between Benny Goodman, "The King Of Swing," and Chick Webb, "The King Of The Savoy." According to those who were there, Chick Webb won the day. Of that event, Gene Krupa wrote; "I'll never forget that

THE CHICK WEBB BAND, 1938

SAXOPHONES

Chauncey Haughton
Ted McCrea
Hylton Jefferson
Waymond Carver

TRUMPETS

Dick Vance
Bobby Stark
Taft Jordan

TROMBONES

Nat Storee
Sandy Williams
George Matthews

DRUMS Chick Webb

GUITAR Beverly Peer

BASS Bobby Johnson

PIANO Tommy Fulford

VOCALIST Ella Fitzgerald



Frank Driggs Collection

The Chick Webb Band, early thirties.

night—the night Benny's band battled Chick at The Savoy. He just cut me to ribbons—made me feel awfully small. That man was dynamic; he could reach the most amazing heights. When he really let go, you had a feeling that the entire atmosphere in the place was being charged. When he felt like it, he could cut down any of us."

Chick Webb was born in Baltimore sometime around the year 1909. He was a little guy, unfortunate enough to have suffered a tubercular spine which left him hunchbacked. He was said to have purchased his first set of drums with savings accumulated from his newsboy earnings. Webb was well thought of by all who ever worked for him—tough yet generous, a man of immense courage. Toward the end of his career, he rarely had a moment without physical pain. Yet his music swung joyously. He remained behind his drums almost to the end.

Chick Webb came to New York in 1925. In 1927, his first band, The Harlem Stompers, opened at The Savoy. From then until 1931 Webb's band played The Savoy, Roseland and other ballrooms and clubs around New York. In 1931, the Chick Webb Orchestra made its first records and moved into The Savoy for an extended residency, broken only in the following years by short theater and ballroom tours.

Webb had an ear for brilliant soloists. Four of them, trumpeters Taft and Bobby Stark, saxophonist Louis Jordan and

trombonist Sandy Williams, were featured quite extensively. Edgar Sampson wrote most of the early Webb arrangements and also composed a number of standards which achieved greater popularity in later years with Benny Goodman, for whom he also arranged. They included "Stomping At The Savoy," "Blue Lou," "Don't Be That Way," and "If Dreams Come True."

In 1935, a member of the Webb band discovered Ella Fitzgerald singing at an amateur contest. Her original plan had been to compete as a dancer, but at the last minute she contracted cold feet and switched to singing ... fortunate for all of us.



Frank Driggs Collection

Webb auditioned her and the world was presented a gift of one of the best ballad singers who ever lived. Her recording of "A Tisket A Tasket" made a national hit of the Chick Webb Band. From that point on she was its feature attraction. After his death she fronted the band for several years.

Gene Krupa said a few years ago: "For those who had never heard the Chick, I feel no small amount of compassion. Of course records were made, like "Liza," for instance, but somehow this genius never could get himself on wax. Chick gassed me, but good, on one occasion at The Savoy, in a battle with Benny's band, and I repeat now, what I said then, I was never cut by a better man."

Chick Webb died in 1939. He was around thirty years old. □

THE NAME BANDS

From Top to Bottom:

Louis Armstrong, 1931.

Xavier Cugat

*The Earl "Father" Hines
Orchestra, 1939.*

Ina Ray Hutton

Blue Barron ✓

A true mickey-mouse band, probably the comiest and most cliché-ridden of any of the period. Barron himself joked about the sound of his group, characterized by George Simon in a 1938 *Metronome* review as "obnoxious over-phrasing, saxes with whining vibratos, trumpets that growl and rat-a-tat and slur into harsh irritating mutes..." Its featured vocalists included Russ Carlyle, Clyde Burke and Jimmy Brown. The gimmicks were profitable and the band's recordings sold well.

Will Bradley ✓

Glenn Miller called Bradley his favorite trombonist—and many more horn lovers agreed. Bradley's band got started in 1939 after drummer Ray McKinley left the Jimmy Dorsey band to act as partner. With Bradley leading, it featured some fine musicians, among them pianist Freddie Slack, tenor saxists Mike (Peanuts) Hucko, singer Carlotta Dale, and of course McKinley on drums. McKinley and Slack changed the band's musical style drastically, from ballads to the boogie-woogie jazz that would give them their biggest hit record. Curious about how a big band would sound playing in that old-fashioned jazz style, they began experimenting with an eight-to-the-bar boogie beat. At New York's Famous Door one night, McKinley sang out "Oh, Best Me Daddy, Eight to the Bar!" instead of playing his drum break. A hit was born, followed by a batch more: "Rock-a-Bye Boogie," "Down the Road a Piece," "Scrub Me, Mama, with a Boogie Beat," "Bounce Me, Brother with a Solid Four," "Fry Me, Cookie,

Ambrose ✓

An English band, organized in the early thirties as an answer to Ray Noble. During World War II, Ambrose was popular with American troops in Britain, and was particularly noted for his broadcasts over the BBC Armed Forces network. Big Hit: "Hors d'Oeuvre."

Louis Armstrong ✓

Despite the enormous love and well-deserved admiration engendered by Satchmo over the years, the big bands he fronted never came close to equaling his individual talent. Most of these bands were organized by other leaders, fronted by Louis for short periods of time. His presence during the Swing Era was most emphatically made known by his own small groups.

Zinn Arthur ✓

Composer, leader, and singer, his band was one of the best of the small big bands of the era. For a number of years, Arthur conducted the house band at New York's Roseland Ballroom and was extremely popular with New Yorkers. Later, he was involved in Irving Berlin's "This Is the Army" show. Big Hit: "Darling."



Lucky Millinder



The John Kirby Orchestra



The Hal Kemp Orchestra



Vaughan Monroe

Courtesy of RCA

with a Can of Lard," and more. A rapid changeover of musicians, the expediting draft, and a split between Bradley and McKinley over the musical direction the band had begun to take, contributed to its end. Bradley went on to reestablish himself as a major trombonist in the studios.

Les Brown ✓

Few other bandleaders have been accorded more respect and warm feelings by their musicians than Les Brown. Organized at Duke University in 1936, and composed almost entirely of undergraduates at the time, the band reflected always the high spirits of its leader. Regrouped in 1938, it attracted the attention of Big Band booker Joe Glaser and its engagements and popularity grew fast. The band featured excellent musicians: tenor saxists Wolfe Tannenbaum and Stewie McKay, lead saxist Steve Madrick, and beginning in the summer of 1940, a 17-year-old ex-dancer from Cincinnati named Doris Day. During her one-year stay, she recorded a few sides, and was then replaced with an even younger girl singer named Betty Bonney with whom the band made its first hit: "Jolint." Joe DiMaggio. Novelty hits performed by baritone saxist Butch Stone, ballads like "Tis Autumn," and some swinging versions of the classics, including "March Slav" and "Mexican Hat Dance" won the band a large following. In October of 1941, an engagement at Chicago's Blackhawk restaurant was followed by lengthy dates at other prestigious hotel rooms across the country. In 1942, *Seven Days Leave*, a movie with Lucille Ball, Victor Mature and Carmen Miranda, also featured the Les Brown Band and led to a series of appearances on the Coca-Cola sponsored radio show broadcast from service camps throughout the country, that same year Doris Day rejoined the band and more hit records followed: "My Dreams Are Getting Better All the Time," "You Won't Be Satisfied," and her biggest hit with the band, "Sentimental Journey." During that same period Les Brown recorded his other big hit, "I've Got My Love to Keep Me Warm," not released until five years later. Les Brown officially retired in 1946—and two years later still had a band doing radio work. His more recent work on major TV shows like Bob Hope's, Dean Martin's, the Grammy Awards and more have continued to keep his name a familiar one to millions.

Bobby Byrne ✓

A talented trombone player who left Jimmy Dorsey in 1939 to form his own band, in 1941, Byrne landed the summer season at the Glen Island Casino, a coveted gig. A serious and intense young musician, his band was well thought of and featured excellent vocalist Dorothy Claire and an unknown kid drummer named Shelly

Manne. Byrne also had a weekly radio show sponsored by Raleigh cigarettes and at that time, hired one of the great arrangers, Don Redman. Byrne broke up the band in 1943 to become a pilot in the Air Force.

Cab Calloway ✓

Featured at the Cotton Club in the early thirties, his antic clowning and "Heigh-doh-he" won him a colorful reputation. By the early forties, he was fronting one of the most exciting bands of the era, a brilliant group of musicians that included tenor saxists Chu Berry and Ben Webster, also saxist Hilton Jefferson, trumpeters Dizzy Gillespie and Jonah Jones, bassist Milt Hinton and drummer Cozy Cole. Spirited and swinging, it also featured Calloway's impressive ballad singing, beautifully reflected on the band's recording of "You Are the One in My Heart."

Benny Carter ✓

Alto saxist and trumpeter as well, he had written scores for Fletcher Henderson, McKinley's Cotton Pickers and Chick Webb before his own outfit opened in Harlem's Savoy Ballroom in 1939. Several bands followed which, though musically inventive, never really made it commercially. More successful on the West Coast, he worked with singer Savannah Churchill, trumpeters Gerald Wilson and Snooky Young and trombonist J.J. Johnson, and recorded his most popular record, the bluesy "Hurry, Hurry."

Carmen Cavallaro ✓

An excellent pianist with a dynamic band that played on the periphery of swing. A showman above all, he was considered one of the best of the society-music bands.

Bob Chester ✓

A happy band whose reed section offered a good imitation of the Glenn Miller style. It featured a marvelous singer named Dolores (Dodie) O'Neill on two of Chester's big hits: "Don't Let It Get You Down" and "When I Leave This World Behind." The band was blessed with one of the best lead trumpets in the business—Alec Fila—who later left to join Benny Goodman. The Bob Chester Band became one of the more polished at the time.

Larry Clinton ✓

His arrangements for Tommy Dorsey and the Casa Loma Orchestra had earned him a reputation as one of the country's best by the time he began his own band in 1938. Sweet at first, it picked up tempo as swing took over and featured singer Bea Wain, whose recordings of "My Reverie" and "Deep Purple" were hits for the band. Clinton's original theme song, "The Dipsy Doodle," was recorded by



Ozzie Nelson

Frank Driggs Collection

Tommy Dorsey. Boy singers Ford Leary and Terry Allen were also featured and Clinton doubled on trumpet, trombone and clarinet.

Bob Crosby ✓

Its style was dixieland, its spirit tremendous, its ranks made up of brilliant musicians like tenor saxist Eddie Miller, clarinetist and arranger Matty Matlock, trumpeter Yank Lawson, saxist and arranger Dean Kincaide, pianist Gil Bowers, guitarist Nappy Lamare, drummer Ray Bauduc and bassist and arranger Bob Haggart. Organized in 1935, the personnel remained more constant than most until the draft, recording in those early years "Dixieland Shuffle," "Mustkrat Rumble," "Come Back, Sweet Papa," "Pagan Love Song," "Sugar Foot Strut," "Gin Mill Blues"—and its famous Haggart originals—"South Rampart Street Parade" and "The Big Noise from Winnetka." When in 1937 Tommy Dorsey hired away trumpeters Lawson and the more recently joined Charlie Spivak as well as arranger Dean Kincaide, morale sunk. In 1939 the band landed the Camel Caravan radio series, featuring vocalists Dorothy Claire, Helen Ward and Johnny Mercer, and began to de-emphasize its dixieland sound. When Lawson returned in 1941, so did dixieland and the band, with its eight-piece smaller unit called the Bob Cats, began swinging again. When the draft brought it all to an end, Crosby flirted briefly with movies, then formed another band that concentrated on ballads.

Xavier Cugat ✓

Known for his tangos, rumbas, congas and having once featured Rita Hayworth with the band, "Cugie" is more often thought of for his flamboyant Latin personality, superb showmanship, and succession of wives, including Abbe Lane and Charo. Sensuous female vocalists, the Cugat charm, and good South American music made him immensely popular with the public. Cugat began as a violinist in Phil Harris's band, then led the relief band at New York's Waldorf-Astoria Hotel. The peak of the band's musical success was reached in the early forties.

Sam Donahue ✓

A tenor-saxophonist, Donahue left Gene Krupa to form one of the best bands in the country. Its brief success was interrupted by Donahue's enlistment in the U.S. Navy after Pearl Harbor. In the Navy, he took over Artie Shaw's place and developed it into one of the swingiest bands of the time, the sound preserved on V-Discs.

Eddy Duchin ✓

A showman at the piano, his musical goal was simply to please the dancers—and please them he did. Featured at the Central Park Casino, New York's poshest dance spot, he replaced leader Leo Reisman there in 1931. His national popularity grew with the coast-to-coast broadcast of the Casino's Saturday tea dances and led to dates at other classy spots as well as several radio series. The society bandleader tried to reorganize his sound more conventionally as other groups tried to imitate his, but his flowery piano style reigned, totally removed from the rest of the band. In 1951 he died of leukemia, and several years later *The Eddy Duchin Story* was produced in Hollywood.

Larry Elgart ✓

A colorful saxist who played in his brother, Les Elgart's band until the two split up to lead their own outfits.

Les Elgart ✓

Played lead trumpet for Charlie Spivak, Bunny Berigan and Hal McIntyre, then formed his own band, with arrangements by Bill Finegan and Nelson Riddle, jazz trumpeter Nick Travis and his brother Larry on sax.

Skinney Ennis ✓

A singer whose reputation was made with Hal Kemp's band, his own group appeared on Bob Hope's radio series. Theme song: "Got a Date with an Angel."

Shep Fields ✓

A novelty band whose style was borrowed from all the successful sweet

bands and adapted to its own musicians. A combination of flutes, clarinets and temple blocks forever identified Fields with "Rippling Rhythm," as did his famous habit of blowing through a straw. Though micky-mouse and full of gimmicks, it was one of the most colorful dance bands of the time.

Jan Garber ✓

A flamboyant bandleader whose business sense told him to stick with the Guy Lombardo sweet sound, which he assimilated into his own successful micky-mouse style.

Jean Goldkette ✓

Gone by the time the Big Band Era began, it was a star-studded, magnificent band of the mid-twenties, based in Detroit. Goldkette's sidemen included such brilliant musicians as Bix Beiderbecke, Jimmy and Tommy Dorsey, Joe Venuti and Eddie Lang, Frankie Trumbauer, Pee Wee Russell, Russ Morgan, Don Murray and many others.

Lionel Hampton ✓

An exuberant, high-spirited and joyful influence on jazz and big bands both, Hampton left Benny Goodman in 1940 to start his own band. His showmanship and total immersion in his music was reflected in the fine jazz musicians eager to join him: Charlie Mingus, Quincy Jones, Illinois Jacquet, Lucky Thompson, Joe Newman, Ernie Royal, Cat Anderson, Kenny Dorham, Art Farmer, and singers Dinah Washington and Joe Williams were all discovered by Hampton. Big Hit: "Flyin' Home."

Erskine Hawkins ✓

His swinging, enthusiastic Alabama State College came out of the South in 1936 and immediately began attracting attention through their recordings. Hawkins' trumpet was backed up by the talented horns of Wilbur and Paul Bascomb. Big Hits: "Tuxedo Junction" and "After Hours."

Horace Heidt ✓

A corny, though thoroughly successful, dance band, full of gimmicks and musical tricks. The band included Frankie Carle, who played piano with his hands behind his back, but Heidt also attracted talented musicians like Alvin Roy, trumpeter Bobby Hackett and singer Gordon MacRae.

Fletcher Henderson ✓

An immeasurable influence on the Big Band sound, Henderson fronted one of the finest bands of the late twenties and early thirties, establishing a swing style that would be used by Benny Goodman to kick off an entire era. Composer and arranger, his infectious, swinging instrumentals were

communicated by an ensemble that included some of the greatest jazz musicians of all time: Louis Armstrong, Coleman Hawkins, Benny Carter, Buster Bailey, Fats Waller, Lester Young, Benny Morton, Don Redman, Rex Stewart, Cootie Williams, J.C. Higginbotham, Edgar Sampson and banjo player Clarence Holaday, Billie Holiday's father. Henderson's arrangements of "Sometimes I'm Happy," "Blue Skies," "Down South Camp Meeting" and more were written to help launch the Goodman band. When Henderson disbanded in 1934, he joined Goodman's band for half a year, then left to organize another group of his own which featured Roy Eldridge, Ben Webster, Hilton Jefferson, John Kirby, Sid Catlett and Fletcher's brother Horace. In 1939 he returned to Goodman again as arranger and pianist, then formed another band in 1941. Though his own bands never achieved the popularity and success that his arrangements brought to other bands, his contribution to swing was forever evident and gratefully acknowledged. Big Hit: "Christopher Columbus."

Richard Himber ✓

A successful leader on radio, he became known for his gimmicky "Pyramid Music" when he entered the Big Band scene.

Earl (Fatha) Hines ✓

His exciting piano, with the power of a whole band in itself, has made jazz history. When boogie-woogie swept the country in 1940, Hines was there. Featured in his band at the time were baritone Billy Eckstine, tenor saxist Budd Johnson, Charlie (Yardbird) Parker, Dizzy Gillespie and singer Sarah Vaughn. Big Hits: "Rosetta," "Boogie-Woogie on St. Louis Blues," "Jelly, Jelly" and "Stormy Monday Blues."

Claude Hopkins ✓

A pianist, his band played light, restrained swing and featured two popular singers of the time, Orlando Roberson and trumpeter Cville Alston. Theme Song: "I Would Do Anything for You."

Will Hudson ✓

A songwriter who composed melodies, he formed his band in 1936 with Eddie DeLange, a lyric writer. The Hudson-DeLange Orchestra played gentle swing and moody ballads. Most successful collaboration: "Moon-glow."

Ina Ray Hutton ✓

Seductive and talented, she began her career fronting an all-girl orchestra, went on to wave her baton before some fine male musicians. Needless to say, the primary attraction was always Ina Ray.

Isham Jones ✓

One of the most popular Big Bands of the mid-thirties, it was also one of the most richly romantic sounds around. Future stars like trombonists Jack Lemney and Sonny Lee, trumpeters Pee Wee Erwin and George Thow, pianist Howard Smith and young saxist-vocalist Woody Herman were all part of the line-up. Jones, a prolific songwriter, was responsible for a multitude of hits, among them: "I'll See You in My Dreams," "It Had To Be You," "The One I Love Belongs To Somebody Else," "You're Just a Dream Come True" and the first hit version of Hoagy Carmichael's "Stardust."

Spike Jones

A wild group whose perfectly mimicked parodies of other bands and original comedy routines of its own were coupled with some first-rate musical technique. Jones, formerly a top studio drummer in Hollywood, ran a well-trained organization popular with millions.

Dick Jurgens ✓

His novelty band was a big hit in Chicago's big ballrooms, and though he went in for mickety-mouse comedy effects, the music was a lot better than other bands like it. Their romantic sound featured trumpeter Eddie Kuehler and the vocals of Eddy Howard, whose big hit with the band was a sentimental ballad called "My Last Goodbye."

Sammy Kaye ✓

The ultimate of what the critics referred to as mickety-mouse music, this mechanically precise band invited listeners to "Swing and Sway with Sammy Kaye." The clarinetist was particularly adept at placing the program perfectly for dancers, if not listeners, and usually let a large stable of vocalists carry the solos. A successful stage band, Kaye's greatest success was his "So You Want to Lead a Band" series in theaters and on television, which invited members of the audience to compete for prizes by waving a baton in front of his musicians. Big Hits: "Daddy," "Harbor Lights" and "It Isn't Fair," featuring the voice of Don Cornell.

Hal Kemp ✓

One of the most popular sweet bands of the era, Kemp's early fans included Fred Waring and Prince (later King) George of England. After a 1934 engagement at Chicago's Blackhawk Restaurant, the band really caught on. Its simple style and mellow sound was created by arranger John Scott Trotter, and was reflected in the easygoing personality of Kemp as well. Vocalists Skinny Ennis, Bob Allen and Maxine Gray appeared with the band, as did a number of talented musicians like trumpeter Earl Geiger and trombonist

Eddie Kusiborski. In the late thirties, the band attempted a more swinging sound and grew less stylized, but in 1940 it finished ninth in *Metronome's* sweet-band poll and morale was low. That same year Hal Kemp died of injuries suffered in a car crash. Big Hits: "Hands Across the Table," "You're the Top," "Heart of Stone," "It's Easy to Remember" and "Got a Date With an Angel."

Stan Kenton ✓

Organized in 1941, Kenton's band got a late start and gained slowly in popularity until it dominated what was left of the Big Band scene in the fifties. It was a big band with a big sound—too big according to many critics of the time. Kenton, loved and respected by the musicians who worked for him, was out to modernize Big Band jazz, and for a large number of cheering fans, he succeeded. Underneath the screaming brass, things were happening. Stan the Man, six and a half feet of pure energy, produced, according to critic George Simon, "some of the most thrilling, some of the most aggravating, some of the most impressive, some of the most exciting, some of the most boring and certainly some of the most controversial sounds, music and/or noise ever to emanate from any big band." Big Hits: "Adieu," "Taboo," "Gambler's Blues" and his theme, "Artistry in Rhythm."

Wayne King ✓

The Waltz King's soft sounds belonged to the senior citizens—King's biggest fans—and the band's schmaltzy music featured its leader's attractive sax. The group played regularly at Chicago's Aregon Ballroom.

Andy Kirk ✓

"Andy Kirk and His Clouds of Joy" established itself, like Count Basie's band, in Kansas City around 1933. Its simple, swinging sound featured Mary Lou Williams, often called one of the most brilliant jazz pianists of all time, tenor saxist Dick Wilson, trombonist Ted Donnelly, drummer Ben Thigpen and guitarist Floyd Smith. Though Kirk's pleasing, personality won him some of the better musicians and the band's arrangements were often outstanding, it never achieved the pinnacle of popularity it seemed to deserve. Big Hits: "Froggy Bottom," "Walkin' and Swingin'," "Cloudy," "The Lady Who Swings the Band" and "Floyd's Guitar Blues."

Kay Kyser ✓

Known in its early days at Chicago's Blackhawk Restaurant as a Lombardo-like novelty band, Kyser's early gimmicks were perfectly performed and popular if a little away musical. A highly intelligent leader, Kyser latched on to the idea of giving away prizes to his audience for guessing song titles, out of which sprang the highly

successful radio show, "Kay Kyser's College of Musical Knowledge." A succession of singers worked with Kyser, among them Dorothy Dunn, Trudy Erwin, Julie Conway, Gloria Wood, Lucy Ann Polk, Harry Babbitt, Ginny Sims and a handsome tenor named Michael Douglas, better known today as talk show host Mike Douglas. By 1942 the band had dispensed with its micky-mouse sound and was attracting top-rate jazz musicians like lead saxist Noni Bernardi, tenor saxist Herbie Haymer and guitarist Rock Hillman. Big Hits: "Praise the Lord and Pass the Ammunition," "Can't Get Out of This Mood."

Guy Lombardo ✓

"The Sweetest Music This Side of Heaven" won Guy Lombardo and His Royal Canadians a reputation as one of the best-loved, most imitated Big Bands of all time. Though the critics found him less than musically satisfying, the people who danced to him for two generations were given exactly what they wanted. The band has sold more records than any other dance band, played for more Presidential Inaugural Balls and created more hit songs. Organized by brothers Guy, Carmen, Lebert, it was Guy Lombardo who shaped the group and along the way, acquired the reputation of being the nicest, most respected man in the business. "The big trick," Lombardo has said, "is to be recognized without an announcer telling you who it is." The formula that the band became consistently identified with began in the early twenties in London, Ontario, and never changed. Among its long-standing members: saxists Fred (Dert) Higman and Mert Curtis, mellophonist Dudley Fodick, pianist Fritz Kreisler, drummer George Gowan and vocalist Kenny Gardner. Big Hits: "Boo Hoo," "Coquette," "Sweethearts on Parade," "Seems Like Old Times," "Give Me a Little Kiss," "You're Driving Me Crazy," "Heartaches," "Little White Lies," "Everywhere You Go" and many more.

Johnny Long ✓

A sweet band best known for its glee club's version of "A Shanty in Old Shanty Town," its subdued music was pleasant and danceable.

Hal McIntyre ✓

His talented clarinet and genuine enthusiasm endeared him to Glenn Miller early in 1937, when he became the first musician Miller hired for his own band. He left Miller in 1941, stylizing his band, with the help of arranger Dave Matthews, closer to an Ellington sound. Its jazz instrumentals featured bassist Eddie Sateranski, later a mainstay of Stan Kenton's group, and on ballads, vocalists Al Nobel, Carl Denny, Gloria Vaynuth Gaynor and Helen Ward. An immensely popular band overseas entertaining



Phil Spitalny and His All-Girl Band

the troops, it fated after the war along with so many others.

Ray McKinley ✓

An inspired drummer, he was a member of Smith Ballew's band and co-leader of Will Bradley's band before organizing his own outfit in 1942. Though that band lasted less than a year, it cut some successful jazz sides, notably "Hard Hearted Hannah," and made a movie, *Hit Parade of 1942* with Count Basie and Tony Martin. When McKinley was drafted, he was grabbed up by Captain Glenn Miller. After the war, he formed a more sophisticated band with the progressive Eddie Sauter as arranger and featured excellent young musicians like guitarist Mundell Lowe, followed by Johnny Gray, clarinetist Peanuts Hucko and trumpeter Nick Travis. Big Hit: "You've Come a Long Way from St. Louis."

Freddy Martin ✓

Though jazz greets have always praised his saxophone, Martin's was one of the most musical sweet bands of the time. Martin's success began at the Roosevelt Grill in Manhattan, with the colorful help of trombonist Russ Morgan and his "wah-wah" sounds. The band also included vocalists Helen Ward, Merv Griffin, Buddy Clark and handsome baritone Stuart Wade. Violinist-vocalist Eddie Stone sang on two of the band's biggest hits, "The Hut Sut Song" and "Why Don't We Do This More Often?" The latter appeared on the back side of one of the biggest record hits of all time, "Tonight We Love," lyrics in fact to Tchaikovsky's Piano Concerto. Its success was so great that Martin began to focus on a concertized approach to dance music, a commercial move that won him even greater success, and made hits of the Grieg Concerto, called "Look at Heaven" and "Intermezzo."

Billy May ✓

An arranger for Charlie Barnet and Glenn Miller, his own band came well after the Big Band Era, a danceable and joyfully swinging outfit.

Lucky Millinder ✓

His exciting group boasted the talents of sidemen like trumpeters Henry (Red) Allen, Charlie Shavers, Harry Edison, Dizzy Gillespie and Freddy Webster, pianists Billy Kyle, Ellis Larkins and Bill Doggett and Sister Rosetta Tharpe.

Vaughn Monroe ✓

Handsome and romantic-looking, his baritone inspired many a girlish crush and his band's emphasis was on singing—this—his own and his groups, the Murphy Sisters and the Moon-maids.

Russ Morgan ✓

Best remembered for his trombone playing, especially the "wah-wah" style used while he played with Freddy Martin's band, his own 1936 band at New York's Biltmore Hotel played easy-going music and featured some of his own original songs, among them "Does Your Heart Beat for Me?" and "You're Nobody Till Somebody Loves You."

Ozzie Nelson ✓

Long before their "Ozzie and Harriet" TV series, Ozzie and his girl singer Harriet Hilliard were two of the mid-thirties' most musical band singers. The band itself was relaxed and pleasant if musically unexciting, backing up their romantic duets.

Ray Noble ✓

Begun in England in the early thirties, Noble's sweet band was one of the best

there was. When he arrived here in 1934, he had Glenn Miller assemble his talent—Charlie Spivak and Pee-wee Erwin on trumpets, Will Bradley as his fellow trombonist, tenor sax Bud Freeman, clarinetist Johnny Mince, Claude Thornhill on piano, George Van Epps on guitar and bassist Delmar Kaplan. Though they performed some good jazz, with Miller's arrangements, the band's specialty was ballads, sung by Al Bowlly and occasionally Noble himself.

Rad Norvo ✓

A brilliant xylophonist with perfect musical taste, his ten-piece band swung with a subtle, subdued excitement. Norvo appeared as a soloist with Paul Whiteman, then in 1935 with a sextet that formed the base of his 1936 outfit. Scores by Eddie Sauter and the exciting voice of Mildred Bailey, Norvo's wife, gave the band a tremendous commercial following during those years. Instrumentals included "I Would Do Anything for You," "Do You Ever Think of Me?" and "Remember." Bailey recorded some fine sides like "It All Begins and Ends with You," "It Can Happen to You" and "Smoke Dreams." In 1938, the band began a series of personnel changes and the mood of the group began to change. Norvo's biggest band, and his last, was assembled in 1941, with just enough time for two recordings—"Jersey Bounce" and "Arthur Murray Taught Me Dancin' in a Hurry"—before the recording strike went into effect. Norvo went back to a small jazz group shortly afterwards, featuring discoveries Milton Rogers on trumpet, Eddie Bert on trombone, Aaron Sachs on clarinet and Ralph Burns on piano. When the draft made talent scarce, Norvo switched from xylophone to vibraphone and joined Benny Goodman as half of an exciting jazz quartet that also included Teddy Wilson and Slam Stewart. Woody Herman later hired Norvo, who organized the Woodchoppers within the larger band.

Will Osborne ✓

A crooner, often compared to Rudy Vallee, he fronted a good swing band in the early thirties, later switching his style to slide trumpets and trombones blown through megaphones.

Tony Pastor ✓

A saxist who began with Artie Shaw's orchestra, his own band featured a good sax quintet led by Johnny McAfee and dixieland trumpeter Maxie Kaminsky. Among its many singers were Pastor himself and 17-year-old Rosemary Clooney.

Ben Pollack ✓

His own great band broke up in 1934, right before the Big Band Era got under way—but its most brilliant musicians were alumni of Pollack's orchestras. Benny Goodman, Glenn

Miller, Jack Teagarden, Charlie Spivak, Jimmy McPartland were among the drummer's discoveries. In 1936 he was back, with new talent in trumpeters Harry James and Shorty Sherock, clarinetist Irving Fazola, saxist Dave Matthews and pianist Freddy Slack. They too were to leave for other outfits and Pollack went on to lead smaller groups.

Louis Prima ✓

A good jazz trumpeter, he was better known for his bandstand antics. His colorful bands featured his own vocals as well as duets with Lily Ann Carol and later Keeley Smith, and were commercially successful.

Boyd Raeburn ✓

Jazz fans were highly impressed by this progressive band organized in 1944 by the handsome saxist. Trumpeters Sonny Berman and Marky Markowitz, trombonist Earl Swope and drummer Don Lamond would gain later fame with Woody Herman. The outfit was ahead of its time musically and an enigma to the general public. In 1945 a fire at Palisades Amusement Park in New Jersey destroyed the band's music and some of its instruments and Raeburn reorganized with an even more modern sound. George Handy's scores were for listening, jazz rhythms that, while brilliant, never made it commercially.

Alvin Ray ✓

He electrified, Hawaiian sounding guitar and the accompanying voices of the King Sisters won this large, happy band a solid following among listeners tuned to their regularly broadcast radio shows.

Jan Savitt ✓

A child prodigy on the violin, he became the youngest musician to ever play in the Philadelphia Symphony. By the mid-thirties, his radio dance band—Jan Savitt and His Top Hatters—began attracting national attention and the prodigy became a sought-after swing bandleader. Featured vocalist George Tunnell, known as Bon Bon, was the band's star, and one of the first blacks to ever work with a white band. Of the many recordings he made with Savitt, the most requested was "720 in the Books," a melody named after its number in the Savitt library to which lyrics were added. A succession of vocalists followed after Bon Bon's departure, the most famous a young movie star named Gloria DeHaven. By the early forties, Savitt was patterning the band's style after the Jimmie Lunceford band, then added an excellent string section, expanded in 1945 to 18 musicians for a Frank Sinatra theater tour.

Raymond Scott ✓

Pianist, composer, arranger, conduc-

tor and absent-minded dreamer, his 1937 sextet on CBS won him a following before he ever fronted a big band. Organized in 1940, the 13-piece outfit had a pseudo-jazz style better for listening than dancing and only lasted a few years. Scott then formed another sextet for CBS, an impressive, racially integrated group that included trumpeter Emmett Berry, saxist Jerry Jerome, pianist Mel Powell and drummer Cozy Cole. Expanded in 1944, it became one of the finest studio bands in the country and featured Ben Webster on tenor sax, Les Elgart and Charlie Shavers on trumpets, Benny Morton on trombone, Tony Mottola on guitar, Israel Crosby on bass and Specs Powell on drums. Scott's methods, often considered slightly crazy by his musicians, included asking the entire band to enroll at the Juillard School of Music. Nonetheless, he knew what he wanted out of his orchestra and got it. Younger singing discovery Dorothy Collins, later to become Mrs. Raymond Scott, appeared with the band for a while. The two appeared together on the "Lucky Strike Hit Parade" series, Scott as conductor and Dorothy as the show's featured singer.

Milt Shaw ✓

Billed as Milt Shaw and His Detroiters, the band played New York's Roseland Ballroom during the early thirties.

Noble Sissle ✓

One of the first black bands to play white nightclubs, it featured jazz soloists Sidney Bechet and Charlie Parker and, in 1937, a young singer named Lena Horne.

Phil Spitalny ✓

His all-girl band included Evelyn and Her Magic Violin and Arlene Francis as Mistress of Ceremonies on his late-thirties "Hour of Charm" radio series.

Charlie Spivak ✓

As a sideman, his lead trumpet won him fame in the bands of Ben Pollack, the Dorsey Brothers, Ray Noble, Bob Crosby, Tommy Dorsey and Jack Teagarden. His own band, organized in 1940 with the help of Glenn Miller, broke up after only a few months and Spivak took over a Washington group that had been led by Bill Downer. With arrangements by former bandleader Sonny Burke and trombonist Nelson Riddle, Spivak landed an engagement at the Glen Island Casino. The only thing missing was his exciting, open horn, which he blew through a mute. Once Harry James unleashed his own trumpet, Spivak did the same and the band's sound improved tremendously. By 1942 Spivak had taken on bassist Jimmy Middleton, drummer Dave Tough, vocalist Gerry Stevens and the Stardusters, led by singer June Hutton. In 1943 the Charlie Spivak band appeared in *Pin-Up Girl* with



Rudy Vallee



Jack Teagarden and his boys.



Lawrence Welk

Betty Grable, and that same year Irene Deye replaced June Hutton and the Stardusters.

Dick Stabile ✓

A saxist with Ben Bernie, he organized his own band in 1936 with a colorful sound built around his own talented horn.

Jack Teagarden ✓

One of the most admired and well-liked musicians in jazz history, his trombone reflected his warm, relaxed personality and won him the respect of other musicians throughout his long career. He organized his band in 1939 after a long association with the Ben Pollack band and Paul Whiteman's orchestra. Lead trumpeter Charlie Spivak, saxist Ernie Caceres, trumpeter Lee Castaldo, guitarist Allen Reuss and clarinetist Clint Garvin were featured in that first aggregation. Before Teagarden was forced to reorganize with less costly musicians, some excellent sides were cut among them: "The Sheik of Araby," "I Gotta Right to Sing the Blues," "Peg o' My Heart," "Somewhere a Voice is Calling" and "Red Wing." Singers Dolores O'Neill and "Pretty Kitty" Kallen also appeared with Teagarden's initial group. His 1940 band was equally good and in 1943, his last big band, featuring the trumpets of his brother Charlie and Jimmy McPartland, disbanded. Big Hit: "Basin Street Blues."

Claude Thornhill ✓

Soft and mellow or exciting and full-bodied, this brilliant pianist's band was one of the best around. Organized in 1940, it featured clarinetist Irving Fazola, trumpeters Conrad Gozzo and Rusty Dierick, and trombonists Tazio Harris and Bob Jenner. Thornhill's popularity grew after a 1941 booking at the Glen Island Casino and a few months later suddenly disappeared. Reorganized on the West Coast, it included arranger Gil Evans, Danny Polo on clarinet, Jackie Koven on trumpet and vocalist Terry Allen. Among the new band's recordings were "Somebody Else Is Taking My Place," "There's a Small Hotel" and the progressive jazz of "Butler's Last Stand." Thornhill entered the Navy in 1942, where he spent time putting together special shows and dance band units and played Artie Shaw's band. When he began again in 1946, most of his former sidemen were eager to work with him again and unlike many other bands which had disbanded during the war years, Thornhill's was just as popular when it returned. Evans continued to write more jazz scores for the band; among those outstanding recordings were "Anthropology," "Donna Lee" and "Yardbird Suite." Ballads like "My Old Flame," "Lover Man," "For Heaven's Sake" and "Let's Call it a Day" were also commercial favorites. In 1948,

having held on somewhat longer than most of the Big Bands, Thornhill broke up his group for good.

Rudy Vallee ✓

His megaphoned crooning began winning feminine hearts in 1938 and was the primary attraction of his Connecticut Yankee. By the time the Big Band Era had begun, Vallee was doing most of his singing on radio, especially the Fleischmann Yeast program.

Ted Weems ✓

His was a band primarily for singers, among them Perry Como, Mary Lee, Marvell Maxwell (later Marilyn Maxwell), Red Ingle and whistling Elmo Tanner. Big Hit: "Heartaches."

Lawrence Welk ✓

His waltzes, polkas and ballads have, despite critical scoffing, kept his formula and his accordion successful since he first led a band in 1925.

Paul Whiteman ✓

A true veteran of the Big Band scene, this flamboyant showman had been nurturing some of the greatest jazz talent around since 1918. The Dorsey brothers, Jack and Charlie Teagarden, Bix Beiderbecke, Frankie Trumbauer, Joe Venuti, Eddie Lang, Henry Busse, Mike Pingatore, Ray Bergy, and singers Bing Crosby, Mildred Bailey, Johnny Mercer, Morton Downey, Red McKenzie, Ramona, Jack Fulton and Joan Edwards all owed much of their success to The King of Jazz. He was the first, in 1924, to premier in concert Gershwin's "Rhapsody in Blue," a piece he had commissioned the first to popularize arrangements, feature a girl singer, use full brass and reed sections. While other bands prayed for a two-week engagement at New York's Paramount Theater, Whiteman was booked there for two years—at \$12,500 a week. In 1938 he brought in Joe Mooney and Tutti Camarata to write new arrangements and the Modernaires to sing, but his style was beginning to flounder next to the new sounds of Goodman and the Dorseys. His later bands were stronger, but by the time the war started and musicians became scarce, he gave it up, remaining one of the best-loved and certainly one of the most famous bandleaders of all time.

Teddy Wilson ✓

His tasteful, distinctive band was organized shortly after his pianist left Benny Goodman. In it were some of the best musicians around: Ben Webster, Rudy Powell, Doc Cheatham, Ben Baker, Al Casey, Al Hall, J.C. Heard and vocalist Thelma Carpenter. During its one-year lifetime, it recorded 20 sides, including "The Man I Love" and "Little Things That Mean So Much."

THE VOICES



Ella Fitzgerald



Peggy Lee



Helen Forrest



Lena Horne

Frank Dodge Collection

On a warm spring evening, in a large ballroom somewhere in the Midwest, a handsome, tuxedo-clad bandleader, his horn hanging casually from one hand, gives the downbeat to his men—fourteen well-groomed musicians in crisp white dinner jackets, seated behind monogrammed music stands. The house lights dim to deep blue. The band glides into the opening strains of a popular ballad of the time. Five hundred dancing couples seem to float in tempo for a few choruses and then a spotlight follows a pretty girl in a white chiffon gown as she rises from chair at the far end of the bandstand and walks gracefully to the center of the stage. She arrives at the microphone just a few seconds before her introductory chords, smiles at the dancers on the dimly lit floor and proceeds to sing, her voice blending well with the rich, subdued reeds punctuated by muted brass and the soft *swish* of the drummer's brushes. Many of the dancers turn to listen, still holding each other as they sway to the beat.

A few minutes later, the vocalist sings her closing lyrics and with a parting smile, glides back to her chair at the far end of the stage while the boys in the band play the final chorus.

Every band had its vocalists—boy or girl, often one or more of each. Singers were important, quite often they communicated even more directly with the audience than did the musicians themselves. In fact, there were quite a few sweet and semi-sweet bands which were actually built around the voices of their featured artists. Special arrangements were made for them and the leader depended on them, not only for the popularity of his band, but also for the major portion of his record sales.

The more solid swing bands, however, tended to treat their vocalists much as they treated their featured instrumental soloists, only occasionally using them as the centerpieces for special arrangements. Some good examples of this were Chick Webb and Ella Fitzgerald's "Tisketa-Tasket," Benny Goodman and Martha Tilton's "Loch Loman," Gene Krupa, Roy Eldridge and Anita O'Day's "Let Me Off Uptown," and Bunny Berigan's "I Can't Get Started," (a recording on which Bunny not only featured his trumpet but also his own singing.)

As the following list shows, there were literally hundreds of vocalists. Their voices ranged in quality from terrible to excellent, their style from uninspired to innovative. There just weren't that many *great* voices to go around and, as with good instrumental soloists, good vocalists were at a premium. The turnover was quite extensive.

Toward the end of the Big Band Era, during the war years, boy vocalists came into their own. The hysteria and adulation that greeted them was almost equal to what was to follow years later with the rock groups and vocal groups of the sixties. Mobs waited for them at stage doors, hysterical girls screamed and fainted during performances. Taking as their cue Sinatra's startling success as a solo artist a few years earlier, a large number of vocalists broke loose from the sanctuary of their bands and struck out on their own. For the majority of them it was a disaster. To become a recording star requires more than just a reasonably good voice—one must develop a personal style and a knowledge of music almost equal to that of any other musician. To *make it* required total dedication and continuous development. Frank Sinatra, for example, in an effort (obviously successful) to emulate the breath control of Tommy Dorsey, was, during his Big Band days (and afterwards), preoccupied with physical fitness. He took breathing exercises and even indulged in underwater sessions to develop his lung capacity.

Many years ago, Sinatra commented to his voice teacher, John Quinlan: "If I were starting all over again, I'd get a job with a band. I would sing and sing and sing. If a leader gave me forty songs a night, I would tell him to give me sixty. There's no teacher like experience."

Of all the band vocalists who struck out on their own as the Big Band Era began to fade, there were a small number who had the talent, the brains, the discipline and the luck to make it all the way to fame and fortune as solo singers: Mildred Bailey, Rosemary Clooney, Lena Horne, Peggy Lee, Anita O'Day, Maxine Sullivan, Sarah Vaughn, Dinah Washington, Lee Wiley, Perry Como, Dick Haymes, Gordon MacRae, Tony Martin, Jimmy Rushing, Mel Tormé, Joe Williams, and a few others. Then, of course, there were the super stars and the legends: Billie Holiday, Sinatra, Ella and Bing.

A good number of vocalists found their futures elsewhere—in films and television: Ozzie and Harriet Nelson, Betty Hutton, Janet Blair, Art Carney, Dorris Day, Betty Grable, Mike Douglas, Merv Griffin, Priscilla and Rosemary Lane, Dinah Shore, Rita Hayworth.

HERE ARE THE FEMALE VOCALISTS AND THE BANDS THEY SANG WITH ...

Ivy Anderson
Duke Ellington
Amy Amel
Tammy Tucker
Mildred Bailey
Paul Whiteman
Red Narvo
Glen Gray
Benny Goodman
Eugenie Baird
Tany Pastor
Glen Gray
Wee Bonny Baker
Orrin Tucker
Penny Banks
Red Nichols
Rase Blaine
Abe Lyman
Bonnie Blue
(see Helen Forrest)
Janet Blair (Lafferty)
Hal Kemp
Betty Bonney
Frankie Carle
Les Brown
Anita Boyer
Artie Shaw
Jerry Wald
Tammy Dorsey
Jean Bowles
Woody Herman
Betty Bradley
Bob Chester
Ruth Bradley
Bunny Benigan
Betty Brewer
Tammy Dorsey
Dolores Brown
Erskine Hawkins
Beatrice Byers
Harry James
Pauline Byrne
Artie Shaw
Edith Caldwell
Leighton Noble
Orville Knapp
Ede Carle
(Marjorie Hughes)
Frankie Carle
Kay Cullin
Henry Jerome
Lilly Ann Carol
Louis Primo
Thelma Carpenter
Teddy Wilson
Georgia Carroll
Kay Kyser
June Christy
Stan Kenton
Savannah Churchill
Benny Carter
Betty Claire
Claude Thornhill
Dorothy Claire
Bobby Byrne
Glenn Miller
Bob Crosby
Harriet Clark
Sunny Dunham
Betty Clooney
Tony Pastor
Pupi Campo
Rosemary Clooney
Tony Pastor
Dorothy Collins
Raymond Scott
Frances Colwell
Dean Hudson



Jo Stafford

Frank Driggs Collection



Anita O'Day

Frank Driggs Collection

Jayne Dover
Bunny Benigan
Mary Dugan
Larry Clinton
Marilyn Duke
Vaughan Monroe
Dorothy Dunn
Kay Kyser
Joan Edwards
Paul Whiteman
Jean Eldridge
Duke Ellington
Maria Ellington
Duke Ellington (nat related)
Betty Enola
McFarland Twins
Trudy Erwin
Kay Kyser
Ruth Etting
Red Nichols
Dale Evans
Anson Weeks
Dottie Evans
Carl Hall
Nancy Fleke
Red Narvo
Helen Forrest
Benny Goodman
Harry James
Artie Shaw
Kay Foster
Benny Goodman
Connie Francis
Tommy Dorsey
Ruth Gaylor
Hal McIntyre
Hudson-DeLange
Bunny Benigan
Georgia Gribb (Freddie Gibson)
Patricia Gilmore
Enric Madriguera
Betty Grable
Ted Fio Rito
Teddy Grace
Bob Crosby
Maxine Gray
Hal Kemp
Carolyn Gray
Woody Herman
Connie Haines
Harry James
Tammy Dorsey
Sally Ann Harris
Tommy (Red) Tompkins
Gloria Hart
Art Kessel
Virginia Hayes
Ben Culler
Rita Hayworth
Xavier Cugat
Harriet Hilliard (Nelson)
Ozzie Nelson
Claire (Shanty) Hogan
Johnny Badwell
Louanne Hogan
Terry Shond
Billie Holiday (Lady Day)
Count Basie
Paul Whiteman
Artie Shaw
Benny Carter
Lena Horne
Noble Sissle
Charlie Barnet
Marjorie Hughes (Ede Carle)
Frankie Carle
Paul Martin
Helen Humes
Count Basie

Chris Connors
Stan Kenton
Charlotte Dale
Jan Savitt
Will Bradley
Jeanne D'Arcy
Johnny Messner
Kay Davis
Duke Ellington
Dolly Dawn

George Holl
Doris Day
Bob Crosby
Les Brown
Irene Day
Charlie Spivak
Gene Krupa
Gloria DeHaven
Bob Crosby
Jon Savitt

A black and white portrait of Billie Holiday. She is shown from the chest up, looking slightly upwards and to the left with a gentle smile. She has her signature short, curly dark hair. She is wearing large hoop earrings and a dark, high-necked garment. Her right hand is raised, holding a lit cigarette between her fingers. The background is a simple, light-colored wall with vertical lines.

Billie Holiday

THE COMPLETE HISTORY OF THE BIG BANDS



Frank Drago Collection

Martha Tilton and Benny Goodman, Steel Pier, 1938.

Francis Hunt
Lou Brigg
Benny Goodman
Betty Hutton
Vincent Lopez
June Hutton
Charlie Spivak
Marion Hutton
Vincent Lopez
Glenn Miller
Ida James
Erskine Howkins
(Betty Bonney)
Frankie Carle
Helen Lee
Orrin Tucker
Mary Lee
Ted Weems
Peggy Lee
Benny Goodman
Key Little
Tany Pastor
Shirley Lloyd
Ozzie Nelson
Imogene Lynne
Roy McKinley
Phyllis Lynne
Frankie Carle
Mary Ann McCall
Woody Herman
Charlie Barnet

Margaret McCree
Benny Goodman
Marion Mean
Bob Crosby
Peggy Mann
Enoch Light
Dolores Menel
Tany Pastor
Virginia Masey
Tany Pastor
Marilyn Maxwell
(Marvell Maxwell)
Ted Weems
Vi Mele
Jimmy Dorsey
Phyllis Miles
Frankie Masters
Dolly Mitchell
Paul Whitelam
Vickie Joyce
Jimmy Dorsey
Kitty Kallen
Jack Teagarden
Artie Show
Harry James
Jimmy Dorsey
Carol Kaye
Woody Herman
Sharri Kaye
Woody Herman
Dee Keating
Roy Anthony



Frank Drago Collection

Bea Wain

Linda Keene
Red Norvo
Paula Kelly
Al Donahue
Phyllis Kenny
Jerry Bloine
Peg La Centre
Artie Show
Benny Goodman
Bonnie Lake
Artie Show
Jack Jenny
Abbe Lane
Xavier Cugat
Kitty Lane
Glenn Miller
Bunny Berigan
Lillian Lane
Claude Thornhill
Muriel Lane
Woody Herman
Priscilla Lane
Fred Waring
Rosemary Lane
Fred Waring
Sue Mitchell
Woody Herman
Adelaide Moffet
Enric Modriguera
Liza Morrow
George Paxton
Ella Mae Morse
Freddy Slock
Jimmy Dorsey
Betty Norton
Carl Hoff
Helen O'Connell
Jimmy Dorsey
Larry Funk
Anita O'Day
Gene Krupa
Stan Kenton
Woody Herman
Dolores (Dodie) O'Neill
Jack Teagarden
Bob Chester
Roz Petton
Elliot Lawrence
Lucy Ann Polk
Koy Kyser
Tommy Dorsey
Ginnie Powell
Boyd Roeburn
Leah Ray
Phil Morris
Nancy Read
Sketch (Lyle) Henderson
Gail Reese
Glenn Miller
Bunny Berigan
Ann Richards
Stan Kenton
Lynn Richards
Harry James
June Richmond
Andy Kirk
Jimmy Dorsey
Doris Robbins
Bob Crosby
Bern Pollock
Gale Robbins
Art Jarrett
Lynn Roberts
Tommy Dorsey
Betty Roche
Duke Ellington
Billie Rogers
Woody Herman
Lena Roomay
Xavier Cugat
Lynne Sherman
Sunny Burke
Joyce Sherrill
Duke Ellington
Dinah Shore
Ben Bernie
Leo Reisman
Peter Dean
Beasley Smith
Ethel Shutta
George Olsen
Ginny Sims (Virginia Sims)
Tom Garun
Koy Kyser
Keely Smith
Louis Primo
Helen Southern
Larry Clinton
Jo Stafford
Tommy Dorsey
Frances Stevens
Jack Benny
Red Nichols
Roseanne Stevens
Ozzie Nelson
Maxine Sullivan
John Kirby
Claude Thornhill
Maxine Sullivan
John Kirby
Claude Thornhill
Key Swingle
Ted Fio Rito
Jo Ann Tally
Bob Strong
Irene Taylor
Seger Ellis
Sister Rosetta Tharpe
Lucky Millinder
Blanch Thompson
Fred Waring
Marion Thompson
Fred Waring
Liz Tilton
Ken Baker
Jon Garber
Bob Crosby
Martha Tilton
Benny Goodman
Jimmy Dorsey
Louise Tobin
Benny Goodman
Bobby Hockett
Will Brodley
Josephine Tuminia
Jimmy Dorsey
Ruthie Vale
Dean Hudson
Betty Van
Benny Goodman
Gloria Van
Hal McIntyre
Sereh Vaughn
Georgie Auld
Earl Hines
Billy Eckstine
Bea Wain
Larry Clinton
Helen Ward
Enric Modriguera
Hal McIntyre
Freddie Martin
Gene Krupa
Harry James
Benny Goodman
Bob Crosby
Fran Warren
Art Mooney
Claude Thornhill
Chorlie Barnet
Dinah Washington
Lionel Hampton
Francis Wayne
Woody Herman
Chorlie Barnet
Martha Wayne
Claude Thornhill
Key Weber
Jimmy Dorsey
Dorsey Brothers
Bob Crosby
Jayne Whitney
Johnny Hamp
Lee Wiley
Leo Reisman
Gloria Wood
Koy Kyser
Nan Wynn
Hal Kemp
Hudson-DeLange
Helen Young
Johnny Long

HERE ARE THE MALE VOCALISTS AND BANDS THEY SANG WITH ...



Bob Allen
Hal Kemp
 David Allen
Jack Teagarden
Boyd Raeburn
 Terry Allen
Will Bradley
Red Norvo
Larry Clinton
 Dorsey Anderson
Tony Pastor
 Harold Arien
Leo Reisman
 Fred Astaire
Leo Reisman
 Harry Babbitt
Kay Kyser
 Harry Barnes
Paul Whiteman
 Tex Beneke
Glean Miller
 Leo Bennett
Jan Garber
 Meredith Blake
Mitchell Ayres
 Merwyn Boone (ahkabbible)
Kay Kyser
 Bon Bon
Jan Savitt
 Jerry Bowme
Horace Heidt
 George Brandon
Sammy Kaye
 Phil Brito
Al Donahue
 Don Brown
Tommy Tucker
 Jimmy Brown
Sammy Kaye
Blue Barron
 Clyde Burke
Blue Barron
 Paul Charley
Roggie Childs
 Russ Carlisle
Blue Barron
 Art Carney
Horace Heidt
 Bob Carroll
Charlie Barnet
Jimmy Dorsey
Glenn Miller (USAAF Band)
 Buddy Clark
Freddy Martin

Wayne King (US Army Band)
 Perry Como
Ted Weems
 Don Cornell
Sammy Kaye
 Larry Cotton
Horace Heidt
Jimmie Grier
 Bing Crosby
Gus Arnheim
Paul Whiteman
 Bob Crosby
Dorsey Brothers
 Maury Cross
Sammy Kaye
 Alan Dale
George Paxton
 Johnny Davis
Fred Waring
 Dennis Day
Cloud Thornhill (US Navy Band)
 Johnny Desmond
Gene Krupa
Bob Crosby
Glenn Miller (USAAF Band)
 Alan DeWitt
Tommy Dorsey
Glenn Miller
 Buddy DeVito
Harry James
 Larry Douglas
Carmen Cavallaro
 Mike Douglas
Kay Kyser
 Morton Downey
Paul Whiteman
 Ray Eberle
Gene Krupa
Glenn Miller
 Bob Eberly
Dorsey Brothers
Jimmy Dorsey
Wayne King (US Army Band)
 Bill Eskine
Earl (Fatha) Hines
 Skinny Ennis
Hal Kemp
 Elmer Feldkamp
Freddy Martin
 Manuel Fernandez
Enrie Modiguera
 Stewart Foster
Ina Ray Hutton
Tommy Dorsey

Frank Sinatra

Walter Fuller
Earl (Fotho) Hines
 Jack Fulton
Paul Whiteman
 Kenny Gardner
Guy Lombardo
 Buddy Gately
Tommy Dorsey
 Parker Gibbs
Ted Weems
 Charlie Goodman
Horace Heidt
 Merv Griffin
Freddy Martin
 Dan Gissom
Jimmie Lunceford
 Dick Harding
Claude Thornhill
 Paul Harmon
Johnny Lang
 Bob Haymes
Bob Chester
Carl Hoff
 Dick Haymes
Carl Hoff
Harry James
Benny Goodman
Tommy Dorsey
 Ray Hendricks
Benny Goodman
 Woody Herman
Isham Jones
 Al Hibler
Duke Ellington
 Bob Houston
Johnny Lang
Glenn Miller (USAAF Band)
 Gene Howard
Bob Chester
 Buddy Hughes
Jimmy Dorsey
 Lazy Bill Huggins
Enoch Light
 Jack Hunter
Elliot Lawrence
 Red Ingle
Ted Weems
 Herb Jellies
Earl (Fotho) Hines
Duke Ellington
 Bob Jenny
Claude Thornhill
 Bill Johnson
Bert Block
 Ray Kellog
Sunny Dunham
 Dave Lambert
Charlie Borbet
Gene Krupa
 Harlan Lattimore
Dan Redman
 Ford Leary
Larry Clinton
 Jack Leonard
Bert Block
Tommy Dorsey
 Carmen Lombardo
Guy Lombardo
 Art Lund (London)
Benny Goodman
 Muzzy Macellino
Ted Fio Rito
 Gordon MacRae
Horace Heidt
 Tony Martin
Tom Gerun
Anson Weeks
 John McAfee
Tony Pastor
Harry James
 Bob McCoy
Horace Heidt
 Ray McKenzie
Paul Whiteman
 Johnny Mercer
Roy Anthony
 Dick Merrick
McFarland Twins
 Marty McKenna
Sammy Kaye



Left to right: Glenn Miller, Bob Eberle, Marion Hutton and Tex Beneke.

Frank Driggs Collection



Dick Haymes

Frank Driggs Collection



Jimmy Rushing

Frank Driggs Collection



Ray Eberle

Frank Driggs Collection

Joe Mooney
 Sauter-Finegan
 Abe Most (See Ralph Young)
 Al Noble
 Carl Hoff
 Tony Pastor
 Arrie Shaw
 Frank Prince
 Ben Bernie
 Al Plant
 Lew Stone (UK)
 Al Rinker
 Paul Whiteman
 Jimmy Rushing
 Benay Molen
 Count Basie
 Andy Russell
 Alvino Ray
 Tommy Ryan
 Sammy Kaye
 Tony Sacco
 Enric Modriguera
 Kenny Sargent
 Casa Loma
 Jimmy Saunders
 Harry James
 Terry Shand
 Freddy Martin
 Robert Shaw
 Fred Waring
 Frank Sinatra
 Harold Arlen
 Harry James
 Tommy Dorsey
 Frank Sinatra Jr.
 Tammy Dorsey Band
 (under dir. of Sam Donahue)
 Larry Southern
 Will Bradley
 Al Stewart
 Bob Chester
 Buddy Stewart
 Gene Krupa
 Charley Barnett
 Claude Thornhill
 Phil Stewart
 Wayne King
 Butch Stone
 Les Brown
 Eddie Stone
 Freddy Martin
 Isham Jones
 Ziggy Talent
 Vaughan Monroe
 Elmo Tanner
 Ted Weems
 Tammy Taylor
 Teddy Powell
 Benny Goodman
 Mitchell Ayres
 Pinkie Tomlin
 Hal Kemp
 Mel Torme
 Arrie Shaw
 George Tunnell (See Bon Bon)
 Jimmy Valentine
 Will Bradley
 Harry Ven Zeli
 Charlie Barnett
 Stuart Wade
 Freddy Martin
 Country Washburn
 Ted Weems
 Dick Webster
 Jimmy Grier
 Buddy Welcome
 Mel Hallett
 Cliff Weston
 Tommy Dorsey
 Joe Williams
 Lionel Hampton
 Count Basie
 Charles Wilson
 Sammy Kaye
 Arthur Wright
 Sammy Kaye
 Clark Yocum
 Mel Hallett
 Ralph Young
 Les Brown



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1019



1007



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1023



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1008



1016



1017



1003



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**Sinatra fans, 25,000 strong, jam
New York's Paramount Theater
as *The Voice* gives out on stage.
October 12, 1944.**

Wide World Photos

THE MACHINE THAT PRINTS MONEY.

One of the first things I learned as a boy was, "You don't get something for nothing."

Today I know that is simply not true!

I make that statement because I have in my hand the *system of the century* — a device that virtually prints money!

Now I'm not talking about a party gag, magic show or variety-store item. This method is not a gimmick that will "amaze your friends" until the trick is discovered. What I'm talking about is a fantastic new technique to *invest* — and *re-invest* — your money until the small sum you started with is multiplied into *many thousands of dollars*.

Do I have your attention so far?

Good. Because my method has to do with something that many people find distasteful... yes, even *lough* off! The subject brings out strong opinions in almost everyone — pro or con — and may get a pretty strong reaction from you, too.

The subject is horse racing.

Whoa. Start right there, I know... I've heard everything there is to say about the ponies. "You can't beat the horses." "A fool and his money are soon parted." "Gamble with fate, and you pay the price." "I had an uncle who lost everything..."

I don't argue with anybody. If a person is bent on self-destruction, he's simply going to find a way. Booze. Women. Debts. Gambling. Maybe even drugs. Nothing you can do or say is going to change the outcome, and the method that the troubled person takes to beat himself is not the issue.

Over the years horse racing has come in for a big share of the knocks. Everybody knows somebody who has gambled away a living, maybe a fortune, on the sport of kings. Recently I talked to a very solid citizen who told me, "If racing's the sort of kings, I never saw any kings out there!"

Again, I don't argue the point. Because I know what I know. I know that a prudent person who has a few dollars to spend can make a very handsome living at the track — with my secret, strictly — and I'll argue that point with anybody!

My secret is simple. So simple, in fact, that I am sure some of the so-called racing "experts" will sneer at my method *without* even investigating it. After all, that's human nature. But really, I don't feel bad... *why should I?* I have what they don't have... what no one has. The secret to a machine that virtually prints money!

I call my secret "The System of the Century." If you've never played the horses before (in fact, if you've never even been to a race track!), you'll be astounded at the simplicity of this logical, common-sense way to pick winners that return \$10, \$20, and even \$50 bills for a mere \$2 wage.

The system consists of four simple rules... four rules you can read and memorize in *one hour* at home. One of these rules — Rule No. 4 — is so elementary that you can go to any race track with an infield turf (grass) course and start writing your own checks tomorrow *as though you'd been a track pro for twenty years!*

Of course, if you're a regular horseplayer, "The System of the Century" will have even greater appeal. How many times have you spent *hours* pouring over a single race, dopping out every detail, figuring every angle... only to find that the horse you picked to begin with — and decided against for some reason even you can't remember — romped home an easy winner? (And paid a whopping \$60!) Or how about the time your brother-in-law talked you off that horse you knew would win — and did!

But I'm not here to change anybody's mind or re-open old wounds. What I'm here to do is to tell you about a method, a *technique* that is so *ridiculously easy to understand*... a system that will put so much money in your pocket... you'll wonder where it's been all these years.

Where has "The System of the Century" been all this time? The answer: In my head. I've been in racing all my life, and in that time I've had good years and lean years. Over the years I have become progressively better at what I do: *win money at the races*. (Last year it made over \$500,000 for me — yes, over a half-a-million bucks — and I'm only 33 years old!)

One night, when I was bored watching TV, I sat and wrote down on a piece of paper the things that I consider to be *critically important* during the running of a horse race. Would you believe it? I came up with twenty-four things — and all so simple a twelve-year-old can master them in under sixty minutes!

That's how "The System of the Century" was born. And I decided right then and there to make the system available to anyone with a "will to win" — with an *honest* interest in getting ahead.

All you need is a grubstake — as little as \$20 — and a little patience. "The System of the Century" does the rest. Just follow these four little rules (strictly!) and start cashing those big parimutuel tickets most folks just dream about.

WHO IS MIKE WARREN?

America's premier handicapper. Mike Warren is well on his way to becoming a self-made millionaire at 33... because he picks 'em with *uncanny* consistency. Read what his fans have to say...

"You are **FANTASTIC!!!** Absolutely **THE GREATEST!!!** All four of the horses you gave me at Aqueduct Saturday won and paid real good. Thank you very much..."

N.P., Los Angeles, Calif.



"I must tell you... it's just fantastic. Both horses (clicked). The first paid \$35.40... the second \$10.20 — made a nice bundle."

E.A.S., Chicago, Illinois

Why, just the other day a fellow approached me at Belmont and asked me what I liked. I normally don't hand out advice at the track, but this player looked as though he needed a break.

So I told him I like a horse named Black Springs, an eleven-to-one shot. The guy pondered that for a moment, then said, "No way. I give the favorite, Count Gambit, a big edge... I guess I'll go bet it. Thanks anyway."

To make a long story short, Black Springs is six lengths in front at the head of the stretch and wins easily, with Count Gambit running second at less-than-even money. Black Springs pays \$24.40 straight, and my player friend comes running up to tell me he'll never doubt me again. He hasn't, either. Armed with "The System of the Century," he'll never need advice or money again.

I recognize that the world is full of skeptics, so I make this proposition to you. Send me \$9.95 as payment in full for the "System of the Century." Use this method at your local race track for fifteen days, making sure to follow my rules as outlined therein. Bet all you want — and keep what you take in with my blessings!

And here's the best part. If my method fails to work for you in exactly the manner I've described, you have *risked nothing*... because, I'll send your original check back to you — uncashed! (Just date your check one month ahead. That way nobody can touch your ten bucks while you prove to yourself that "The System of the Century" is everything I say it is.)

Could anything be fairer?

You owe it to yourself to find out about "the machine that prints money." I'm Mike Warren... I'm well-known in racing circles... and I say it's so.

Act now. Today. Can you afford to guess how I'm wrong?

Sworn statement...

This is to certify that all statements made in this ad are true and correct to the best of my knowledge and belief. **MIKE WARREN** is a professional handicapper of Thoroughbred horses, and his gross income for the last twelve months was in excess of \$500,000.00.

A. Belous

CLIP & MAIL TODAY FREE EXAMINATION OFFER

Mike Warren
The Baltimore Bulletin, Inc.
Professional Building
Baltimore, Maryland 21208

Dear Mike:

O.K., I'll try anything once. Please send me "The System of the Century" by return mail. I understand that if your method doesn't make big money for me as you have outlined, all I have to do is return it within a month and my uncashed check will be returned to me.

On that basis, here is my check for \$9.95 dated one month from now. (If you're enclosing a money order that can't be dated ahead, you have the same money-back guarantee.)

☐ For immediate first class shipment, add \$0. (in coins or stamps, please).

Name

Address

City

State Zip

Please make check payable to "The Baltimore Bulletin"

I've tried the Grapefruit diet, the Protein diet, Calorie counting, Reducing clubs, Exercises, Starvation, even Yoga. Tell me honestly, IS THERE ANYTHING THAT WORKS FOR KEEPS?"

YES!

Dr. Ian Macburney, a clinical psychologist, has developed an amazing eating system that lets you say good bye to 15, 25, 35 pounds or more FOREVER. It's called:

THE NO DIET EATING SYSTEM.

Instead of a "can't do" scheme of dieting, Dr. Macburney stresses what YOU CAN DO.

- YOU CAN EAT EXACTLY WHAT YOU WANT
- YOU CAN SNACK TO YOUR HEART'S CONTENT
- YOU CAN GO TO RESTAURANTS AND NEVER FEEL OUT OF IT BECAUSE YOU NEED SPECIAL DIET FOODS
- YOU CAN EAT "DANGER FOODS" JUST AS YOU CHOOSE
- BEST OF ALL, YOU CAN DO ALL THIS AND STILL LOSE 15, 25, 35 POUNDS OR MORE . . . FOREVER!

Since Dr. Macburney's NO DIET EATING SYSTEM is not an "eat your heart out" diet, and since this diet lets you EAT ALL YOU WANT, YOU'RE NEVER HUNGRY, you never feel weak or light headed. In the Doctor's book, you'll learn how to eat like a gourmet — and stay slim (page 179) . . . "Magic Rituals" that really take the pounds off (page 79) . . . 15 ways to harness your powerful appetite to LOSE WEIGHT . . . and more!

VISIBLE RESULTS . . . IN DAYS!

True. It all happens so fast it seems magical. In a recent independent study, two groups of overweight men and women, under the careful supervision of a University psychologist, followed the standard dieting procedure of calorie counting and the NO DIET EATING SYSTEM. EVERYONE in the "NO DIET EATING SYSTEM" group lost weight without any symptoms of tension or depression. In contrast, the "diet" group had actually gained an average of 3 pounds each!

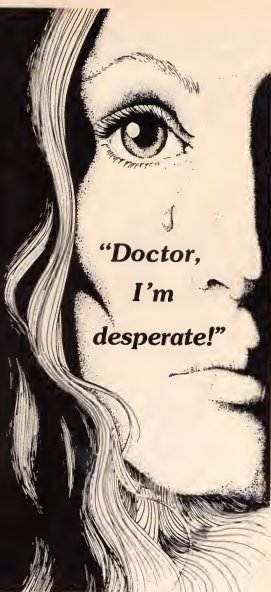
SATISFACTION GUARANTEED, OR YOUR MONEY REFUNDED!

Will the NO DIET EATING SYSTEM work for you? Only you can judge. . . see the results and then decide. . . and if at any time in the next week, month or year you are not satisfied, return the book for a COMPLETE REFUND, no questions asked.

ABOUT THE AUTHOR

Dr. Ian Macburney is the nom de plume of a noted Ph.D. in clinical psychology. He is a member of the American Psychological Association, the New Jersey Psychological Association, and numerous other professional groups. He has presented and published some 30 studies in areas of learning, psychological conditioning, and behavior control with special emphasis on factors that relate to uncontrolled consumption. His personal measurements were, and are now, as follows:

	BEFORE	AFTER
Height	5'9"	5'9"
Weight	250 lbs	170 lbs
Waist size	42"	34"
Suit size	48	42
Collar size	18½	16



"Doctor,
I'm
desperate!"

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I'M DESPERATE . . . please rush me Dr. Macburney's Book, THE NO DIET EATING SYSTEM, at \$5.98 each plus 50¢ postage & handling. If I'm not completely satisfied, I can return it for a full refund.

Name _____

Address _____

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State _____ Zip _____

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6 - 10 PRIZE \$150 Each

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51 - 100 PRIZE \$50 Each

15,625 Cash Prizes



Can you identify this American landmark? If you can you are on your way to winning your share of \$15,625 Dollars!!

Using the clue words (we've done the first letter as an example), fill in the blank squares to spell out the landmark, which is the Statue of . .

After you have finished your puzzle, fill in your name and address and send it to us. Include .25¢ for postage & handling and be on the way to winning BIG MONEY!!!

CLUES:

1. She is called the Statue of ?
2. She can be found in New York Harbour.

LET US PUT YOUR NAME ON OUR WINNERS LIST - CUT OUT & MAIL TODAY!



Puzzle Association of America
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Los Angeles, Calif. 90046

Yes, I want to win \$6,500, so here is my
.25¢ for postage and handling.

Make winning
check to: _____

address: _____

city: _____

state: _____ zip: _____



C	L	O	W	N
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OPPOSITE OF OUT

YOUNG MAN IS A _____

COLOR

A	N	C	H	O
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TO BEGIN

OPPOSITE OF NO

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NOW - the "Dean" of American Chiropractors bluntly states: "TO REPAIR THE PROSTATE GLAND AND RETURN IT TO NATURAL HEALTH, USUALLY TAKES FROM A MONTH TO SIX WEEKS... THIS NON-SURGICAL WAY"

"Yes," says Dr. Marsh Morrison, "My years of researches have shown me that the vast preponderance of prostatectomies represent avoidable surgeries.

"Not only avoidable, but easily avoidable. All of which stems from years of sometimes unbelievable results on medically irremediable cases of prostate maladies, both function and organic."

"Never Was There A Case Under The Natural Aids That Are Herein Explained That Failed To Improve! Yes, If Not Completely Cured, AT LEAST Improved!"

"Very well," he goes on, "What can one do for himself when the prostate is ailing? What can be done that is safe and dependable and entirely natural when the gland is enlarged with inflammation... when it becomes abnormally hard... when it closes in on the neck of the bladder and urethra (the urinating tube), and it becomes a slow burning and often painful chore just to void the urine?"

"Three Things! Three Apparently Magical Things, That Have Already Helped So Many Avoid Prostatic Surgery!"

They are, in essence, his specific, step-by-step recommendations to:

1. Rid the ailing gland of toxic debris! Get the gland "healthified," by sweeping it clean of the irritants that clog it, congest it, nip and bite at its nerve-energy supply lines and keep it in a state of metabolic unhealthiness.

2. Take sexual strains off the prostate gland (at exactly the same time that you may "improve your sexual vigor and virility-rhythm to a remarkable degree")! So much so, says Dr. Morrison, that it "often causes the prostate gland to naturally become smaller, softer and healthier!"

And finally, and perhaps most important of all:

3. Turn back on your body's natural healing power. Power to that impaired organ. For, as he says: "I have never seen even a single case of prostatitis that did not have an associated interference with the free flow of nerve power to the organ. And because of this, the prostate could not repair itself back into health until the normal healing power was re-established by unpinching the nerve pressures. And I will give you a program of almost God-ordained drills which will in most cases enable you to eliminate nerve pressure all by yourself!"

"You May Not Know What's The Matter, But Your Body Knows! And The Body Knows What To Do About What's The Matter! All You Need Do, IS REMOVE THE OBSTRUCTIONS TO Self Healing!"

For example, he shows you at once the remarkably-simple natural-flow way... "the best single way to wash out from the troubled prostate the toxic excitants and waste irritants... The exact way to truly cleanse the prostate (and entire system at the same time)!"

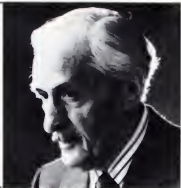
And - as a result - in the very first seven days alone... the body is cleansed of debris in a week, and is ready to begin healing itself! You

Meet MARSH MORRISON, D.C., Ph.D., F.I.C.C.

He has been recognized, by his profession, as one of its most prominent leaders, for decades! His teachings have been hailed, in print, by hundreds of chiropractors. Thousand of chiropractors have flocked to hear him during his lecture tours in 35 major cities of the United States - plus Montreal, Toronto, London, Brussels, and other world capitals.

Chiropractic doctors have repeatedly and gladly paid \$60 to \$120, just to attend one weekend seminar with him. Some of them, unable to attend have paid \$15, simply for a 20-page copy of his lecture notes.

Now Marsh Morrison has decided that teaching chiropractors how to take away pain... how to start natural healing again - is just not enough! Despite the vast good that these dedicated men and women do all over America, there are still millions of people who are not reached by them! And they should have the right to benefit from these secrets too!



have removed the hindrances to healing!"

**You Are Now Ready For The Next Thrilling Step
The RE-BUILDING NERVE POWER!**

"This," he says, "is a natural reconditioner, entirely without side effects that are usual in drug approaches, and it aids both the prostate and the urinary bladder. If you have urinary incontinence... being unable to hold your urine... and suffer the embarrassment of uncomfortable leakage - try this natural technique!"

"Note the difference. Frequent burning sensations during urination... frequent voiding of the bladder... dripping, leaking, stinging sensations while urinating... all these may be extraordinarily helped in this natural way!"

"And there is yet another bonus to all this. It is sexual vigor, or virility... I have often advised this exercise to men who could not perform sexually as strongly or as often as they desired!"

**And Finally, And Most Important
Of All... HEALING NERVE POWER**

"If the proper nerve flow of functional power is not re-established, the prostate just cannot get well. Not ever. No amount of surgery can do more than remove the effect of deficient nerve supply; although this may at times even save a life. It cannot ever - not ever - remove the cause! That's the causative factor that surgery cannot correct."

"Unpinch the pinched and blocked nerves that feed the prostate gland with power! Feed it with Life Force! Feed it with nerve impulses that tell it what to do... how to do it... and give it the power to get that work done!"

No Wonder He Says (To Repeat Again): "To Repair The Prostate Gland... And Return It To Natural Health Usually Takes From A Month To Six Weeks, In My Experience!"

Right now, read again his words at the beginning of this letter. Read again his pledges that:

**HEALTH PURIFIERS, INC.
380 Madison Ave., N.Y., N.Y. 10017**

"Never was there a case when these natural aids failed to improve the prostate gland!" "The vast preponderance of prostatectomies represent avoidable surgeries... not only avoidable, but easily avoidable!"

Dr. Morrison's complete *Natural Aids For the Prostate Gland* program has now been released in a special condensed Confidential Report to those who need its help so desperately! This report has purposefully been made brief enough to read through, from cover to cover, in a single weekend. So that you do not have to wade through 300 useless pages to get its health-restoring information! But, as he says in his own words:

"You have (here) what is the equivalent to the meaty essence of perhaps 100 scientific, technical volumes - plus the bonus of my own original researches!"

The cost of this complete Confidential Report is only \$9.98 - a mere fraction of what you would ordinarily spend to treat an ailing prostate! And even this small investment is thoroughly guaranteed!

MAIL NO RISK COUPON TODAY

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380 Madison Ave., New York, N.Y. 10017**

Gentlemen: Please rush me a copy of Dr. Morrison's Confidential Report "NATURAL AIDS FOR THE PROSTATE GLAND." I enclose \$9.98 in full payment. In addition, I understand that I may examine this Confidential Report for a full 30 days entirely at your risk or money back.

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ADDRESS _____ Please print
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N.Y. res. please add appropriate sales tax.



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